

## MAGAZINE OF MUSIC.

ἀληθεύων ἐν ἀγάπῃ.—Speaking the truth in love.

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## Taccato.

WHAT are we approaching when the following can be written?—

An ingenious gentleman has discovered that there is music in ice, and that there is a danger note which may be recognised by skaters, so that one form of casualty may be avoided. He gives the results of a series of observations made at several times during the latter half of the month of December, at the Round Pond, Kensington Gardens. His conclusion is that it is not safe to venture upon the ice unless it gives out some note lower than C. Enthusiastic skaters will in future have to provide themselves with means for testing the tone of the ice, if they desire to disport themselves in safety. Those who have no tuning forks, or are not possessed of a musical ear, will have to suffer the penalty of their musical poverty, and "go down."

Some day I am firmly convinced that there will be invented skates that will play frosty themes as the skater caracoles by—or, more useful still, delicate tests to discover the actual tonal pitch of the microbes that infest water, so that drinkers of that infrequent beverage may listen and be warned in time.

A CURIOUS *contretemps* somewhat disturbed the equanimity of preacher and congregation at St. Michael's, Folkestone, a little while ago. The organ in that church is provided with kettle-drums, which are brought into action by the organist pressing against an electric knob fixed to the back of his seat. This arrangement was not explained to a strange organist, who had no sooner leaned back to hear the sermon comfortably than a startling uproar began in the recesses of the instrument. Looking up in astonishment, the unsuspecting artist only pressed the knob the harder, and faster and more furious became the action of the drums. This went on for a considerable time, till somebody with presence of mind rushed up and explained the secret, so stopping the noise of the tympani and the giggles of the congregation.

"I SHALL hope to see you, who are a friend of art, at my concert this evening," said a New York musician to Varicose, the landscape painter. "Thank you, thank you," replied Varicose; "nothing would give me greater pleasure; but—ahem!—I have one little weakness which might interfere with the performance." "Ah! nothing serious, I hope. What is it?" "Well—er—you see I snore when I sleep."

THE following tale is told of Paganini, the great violinist. Once, when travelling to Paris in the coach after a visit to England, he had the mortification of seeing his beloved violin fall from the roof of the coach. The delicate instrument received a slight injury, and had to be taken to Vuillaume, the famous maker of violins, who resided in Paris. Vuillaume mended it, but at the same time made an exact facsimile

of it, and took both to the great Italian player, showing them to him, and pretending that, after having made the other one, he had left them side by side, and now could not distinguish the real one from the other. The dismayed musician seized first one and then the other, played upon them both, carefully examined them together and apart, and ended by exclaiming in great grief that he could not decide which was his own. He strode about the room, wild and in tears, till the honest Parisian, overcome by seeing such genuine grief and bewilderment, and never from the first intending to deceive his client, begged him to keep both violins, at the same time pointing him out the genuine one.

Mrs. Sanso: "I trust that we shall see a great deal of your friend when he comes to the city. My daughter will be back from Europe by the time he comes. She is a wonderful pianist, you know."

Mr. Rodd: "Oh, my friend won't mind that. He is as deaf as a post."

"I BEG pardon but won't you ask your wife to remove her hat? I can't see the stage." Husband (whispering back)—"Ask her yourself, please. You don't know her as well as I do."

THE following anecdote is told on good authority by Moritz von Schwind, known in his time as a clever violinist, who prided himself on being an intimate friend of Schubert's, and having even seen Beethoven conduct in person. "B. was for a time pupil of Haydn, but very soon ran away from his master. This vexed the old gentleman much, more so, as he heard that young B. expressed himself in very disrespectful terms about him, calling him amongst other things 'an old periwig-stock;' this last appellation angered the master particularly, and he cried out: 'What is this young fellow, how dare he treat me in this manner! what has he done to give himself such airs and graces? His few sonatas, well? they are not bad, altho' nothing out of the way! His quartets?—(making a pause) well—they are good, really good. And the septet? Oh! that is simply grand!' By then his whole face lit up with genuine enthusiasm, and the old man had quite forgotten the origin of his wrath!"

Mrs. Athome: "Who is that gentleman with your husband?"

Mrs. Kowler: "Why, that is Prof. Scoopemdyker, the well-known archaeologist."

"Indeed! Oh, I do hope he's brought it with him, so that he can play for us! I'm so tired of piano music."

At the Casino Theatre, New York, on the evening of the hundredth representation of Millöcker's Operetta, "Poor Jonathan," musical boxes, playing some of the principal airs in this work, were distributed among the audience! The play-bill requested the recipients of these

presents to refrain from making use of them during the performance!

*Le Guide Musical* tells a story about the coming international fair in Boston, where, at the bottom of Lake Michigan, a great building is to be built of glass illuminated by electricity, and every game, from draw poker to piano-playing, will be in progress.

The editors of the above musical journal might like to see a map of America.

THERE are certain traits 'twixt Pachmann, the Russian, and Remenyi, the Hungarian.

Remenyi is fond of surprises as a trick mule, and his great delight is to pose before an audience and make himself conspicuous. Nor does he confine himself in these matters to the public alone. He attempts the same game on artists greater than himself; he was once, however, badly left in the lurch.

Remenyi happened to know by memory a certain Haydn quartet, and to show his superiority to the notes, he walked about the room where the quartet party was in progress, and played and wagged his head in the most knowing manner. But he counted without his host, who was David Popper. That wag happened to know his part too, so he took up his cello and gravely followed Remenyi about the room. The other instruments remained seated.

ONCE Cardinal Newman was staying with Dean Church at the Deanery, St. Paul's. The Dean went across the road to Matins. Said Newman to a Canon who had breakfasted with him, "Can you take me quietly into the cathedral? I do so love the Anglican chanting of the Psalms, and it is so long since I have heard it."

EXTRACTS from music catalogue:—

"Trust her not"—for four shillings.

"I would not live always"—without accompaniment.

"See the conquering hero comes"—with full orchestra.

"Come where my love lies dreaming"—with illuminated cover.

"There was a little fisher-maiden"—in three parts.

"The trumpet shall sound"—with variations.

A CELEBRATED composer once lost his way in a dense forest, when he found himself on a path leading to what seemed a large edifice in the distance. Meeting a person on his path, he inquired his way, but the man made no response. Meeting another, the same proceeding took place, and also with six others that he met. He was at a loss to account for this until he came to the building, where he could read the sign, "Asylum for Deaf Mutes." This explained it all, and he at once sat down and wrote, "We never speak as we pass by."

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## Musical Life in London.

**M**DLE. ILONA EIBENSCHÜTZ, the clever pupil of Madame Schumann, whose favourable appearances at the Crystal Palace have already been noticed, played for the first time at the Crystal Palace, on February 21. She was heard, and to much advantage, in Chopin's F minor Concerto, and in some showy pieces by Liszt and Rubinstein. Another feature of interest at this concert was the magnificent rendering of Beethoven's 8th Symphony by Mr. Manns and his band. On the following Saturday (Feb. 28) Herr Joachim played Beethoven's violin concerto, and with such a work and such an interpreter there is little difficulty in explaining the crowded state of the concert hall. Just at the beginning the breaking of a violin string caused a delay, but the performance was a splendid one, and perhaps one of the finest ever given by the eminent artist. He also played some Brahms-Joachim Hungarian dances. The programme included Haydn's "Oxford" Symphony, a movement from Wingham's E flat Serenade, and Ponchielli's "Dance of the Hours." Madame Berthe Moore was the vocalist. The concert on March 7 was one of considerable interest. It opened with Dr. Mackenzie's clever "Twelfth Night" Overture. A pianoforte Concerto in D minor, by Mr. Richard Burmeister, was performed for the first time by his wife, Madame Burmeister-Peterson, a skilful and brilliant pianist. The composer studied for some time under Liszt; he is at present principal professor at the Peabody Conservatory in Baltimore. The concerto is a clever and thoughtful work. The first and second movements show earnest striving, yet the impression which they make is not altogether satisfactory. The third section of the work, an Intermezzo-Scherzando leading directly to an "Alla Marcia" Finale, is bright and spirited: the part for the solo instrument is difficult, and written after the manner of Liszt. A ballad for female chorus and orchestra, entitled "La Mort d'Ophélie," by Berlioz, was heard for the first time: the music, if not particularly strong, is interesting. It was followed by the same composer's "Marche Funèbre" for the last scene of Hamlet, a powerful and characteristic composition. The concert concluded with the 3rd Act of "Tannhäuser," in which Miss Thudichum and Messrs. E. Lloyd and Barrington Foote took part. There was a large audience. The concert on March 14 opened with Schumann's magnificent "Genève" Overture, a triumph for conductor and band. Mr. Marmaduke M. Barton made his first appearance here, and gave a very neat and intelligent performance of Brahms' difficult pianoforte Concerto in B flat (No. 2); he was recalled at the close. The programme included Bennett's clever Symphony in G minor (Op. 43), a work which has not been heard for many years. Mdle. Antoinette Trebelli was successful in songs by Meyerbeer and Linley.

Mr. Max Pauer appeared at the Monday Popular Concert, February 16. His solo was Rheinberger's Toccata (Op. 12), a clever and difficult piece, to which the pianist with his well-trained fingers was able to do justice. In

"The 'greatest of all Pianofortes—the Steinway Pianofortes—London and New York.'—ADV.

Beethoven's "Andante Favori," his encore piece, he played with charm and delicacy. The programme included Beethoven's Quartet in E minor, the second of the famous Rasoumowski set, and the Larghetto and Rondo from Spohr's Op. 67 for two violins. The latter was played by Messrs. Joachim and Straus. Mr. H. Jones was the vocalist. Miss Fanny Davies was pianist on the following Monday. She gave a brilliant account of herself in Chopin's Polonaise in E flat; but she had a nobler task in interpreting her part of Bach's Sonata in E for pianoforte and violin, which she played with Herr Joachim, and with marked success. Miss Davies also took part in Bennett's Chamber Trio in A, a light, graceful, and pleasing work. On March 2, the new Quintet in G minor for strings (Op. 111), by Brahms, was produced for the first time. Within the last few years this composer has written much chamber music of excellent quality, and remarkable for clearness of form and for conciseness. The new work is full of earnest thought and excellent workmanship. The vigorous opening movement cannot be fully appreciated at a single hearing, but the subject-matter displays character and charm. The Finale, too, when better known, may appear less laboured. The two middle movements, an Adagio and Allegretto, at once make their mark; the music is quaint and pathetic. The names of the interpreters, Messrs. Joachim, Ries, Straus, Gibson, and Piatti, are a sufficient guarantee that the performance was all that could be desired. Herr Joachim played the Bach Chaconne in D minor in truly magnificent fashion. Mdle. I. Eibenschütz was not at her best in some Chopin solos; she also took part in Beethoven's Trio in B flat (Op. 97), but though here in better form, did not quite satisfy us. Mr. Orlando Harley pleased greatly in songs by Mozart and Clay. On March 9th there was another Brahms novelty, or perhaps it would be more correct to say, semi-novelty. He has revised his pianoforte Trio in B minor (Op. 8), a work written many years ago. It was one of the compositions which Schuman saw in 1853, and which caused him to take so great an interest in the rising artist. Brahms has made some important alterations in three out of the four movements of the Trio (the Scherzo remains practically the same). Some of the changes are undoubtedly improvements, but to say how far it was worth while for the mature artist to retouch a work of his youth, the two versions ought to be heard one after the other, say at successive concerts. The performance by Miss Agnes Zimmermann and Messrs. Joachim and Piatti was exceedingly good. Herr Joachim and Senor Arbos, the Spanish violinist, performed Bach's Concerto in D minor for two violins; the latter is an accomplished artist, and success crowned the efforts of the two interpreters; the last movement was repeated. Miss Zimmermann played some difficult Henselt Études in her best manner, and was encored. Miss Fillunger was heard to advantage in Lieder by Brahms and Schubert. A Beethoven programme on Saturday afternoon, March 14, attracted an immense audience. The rendering of the great Rasoumowski Quartet in C (Op. 59, No. 3), with Herr Joachim as leader, was listened to with rapt attention. Mr. Leonard Borwick played the variations on the "Eroica" theme in an able and intelligent manner. The programme included the Romance in F for violin, and the "Kreutzer" Sonata, a never-failing

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attraction. Mr. Norman Salmond, the vocalist, received much applause.

The first Philharmonic Concert of the season was given on Thursday, March 5, and Rubinstein's Overture to "Antony and Cleopatra" (Op. 116) was produced for the first time. Some of the music is highly effective, but altogether it is clever rather than inspired. The orchestration is excellent, and a theme supposed to stand for Cleopatra has much charm. Beethoven's Symphony in C minor, under Mr. F. H. Cowen's direction, went extremely well, though the first movement might have been given with more *brio*. Herr Stavenhagen played Beethoven's Concerto in B flat with his accustomed skill and brilliancy. Dr. Mackenzie conducted his Prelude and Entr'actes to the drama "Ravenswood," and the clever and taking music evidently gave much pleasure. Madame Nordica sang an air from Gounod's "Reine de Saba" and the "Esmeralda Polacca," with immense success.

The Bach Choir gave a concert at St. James's Hall on Tuesday, March 10, at which a Mass in C minor by Mr. Arthur Somervell was produced. The composer is young and clever, and the music shows that he is well versed in the art of counterpoint and fugue. It is a work of merit and of promise. Two pieces by Schubert were played for the first time anywhere. The first was an "Offertorium," for tenor solo and chorus (sung by Mr. Houghton), thoroughly characteristic of the composer. The second, a quartet and chorus, "Tantum ergo," is also characteristic, but on a higher level. Both these pieces were only recently discovered, and they were both written in 1828, the last year of Schubert's life, and the one in which he wrote some of his grandest music. Another feature of interest which must not be omitted was the interesting Concerto in C by Bach for two claviers, played exceedingly well by Miss Ilona Eibenschütz and Mr. Leonard Borwick.

The last of the Symphony Concerts took place at St. James's Hall on Thursday, February 26, when Mr. Henschel provided an excellent programme. Haydn's genial Symphony in B flat (No. 9 of the Salomon series) is always welcome, while Brahms' "Festival" Overture (Op. 80), also genial, is no less welcome. Mrs. Henschel sang her husband's pleasing "Hymne au Créateur," and was cordially applauded. The second part of the programme included Wagner music—the "Siegfried Idyll," the "Good Friday's Spell," and the "Tannhäuser" Overture. There was a large and appreciative audience.

Señor Albeniz's morning concert on February 26 was fairly well attended. Señor Arbos played Mendelssohn's Violin Concerto, and was recalled three times; the composer's original pianoforte accompaniment was in the clever hands of the concert-giver. The vocalists were Madame Belle Cole and Mr. Hirwen Jones.

At the next concert, Saturday evening, March 14, the Mendelssohn Concerto was repeated. Señor Albeniz played Bach's "Italian" Concerto in neat, though perhaps somewhat effeminate style. He was encored for his brilliant rendering of the Weber-Tausig "Invitation;" but the finest playing will not make us admire the transcription. The interpretation of Schumann's D minor Sonata for piano and violin by MM. Albeniz and Arbos was good; the slow movement specially so. Mr. J. G. Robertson deserves special praise for his singing of songs by Dvorák and V. White.

Mr. Max Pauer gave a recital at Princes Hall on February 18, and this able and skilful pianist played various works from masters ancient and modern. Bach's Toccata and Fugue in F sharp minor is remark-



ably fine, and not a bit hackneyed. Beethoven's Sonata in E (Op. 109) was thoroughly well rendered. Two of Schumann's "Paganini" Studies, and an Étude and Fugue (F minor) by Mendelssohn, were rendered in a crisp and spirited manner. Mr. Pauer may be congratulated on the ability which he displayed, and we are glad to add that his artistic performances were highly appreciated.

Mdlle. Jeanne Douste has given a series of historical concerts at the Steinway Hall, commencing with Bach, Scarlatti, Couperin, and Rameau, and coming down to F. Liszt and still more modern composers. Beethoven and Chopin had each a programme to themselves. The scheme is an excellent one, and was, with one or two exceptions, well carried out. Mdlle. Douste must have worked hard to get up such an extensive *répertoire*. She has clever fingers, and some of the works, especially the lighter ones, were ably executed. At the last concert she played some duets with her sister, Mdlle. L. Douste. We are sorry not to be able to notice at greater length this interesting series of recitals.

Miss Agnes Zimmermann, our accomplished English player, gave a pianoforte recital at Princes' Hall on March 12. The most important items of the programme were Beethoven's Sonata in D minor (Op. 31, No. 2) and Schumann's "Études Symphoniques." She pleased greatly in some small pieces by Scarlatti and Leonardo Leo, which she gave in a refined manner. The concert was well attended.

Mdlle. Janotha's evening concert at St. James's Hall, March 13, included some of Lord Tennyson's well-known songs set to music by Lady Tennyson. There is a good deal of feeling in the music; and the accompaniments, in which Mdlle. Janotha has had her share, are effective. The concert-giver played some pianoforte solos with much success. The Amateur Orchestral Society, under Mr. Mount's direction, was heard in pieces by Mendelssohn, Gounod, and J. M. Coward.

Master Jean Gerardy gave his third and last violoncello recital at St. James's Hall, February 25. He played as well as ever, and received the usual enthusiastic applause. Madame Kate Rolla and Mr. Eugène Oudin were the vocalists.

Mr. F. H. Cowen's Old English Idyll, "St. John's Eve," was performed by the Walworth Choral Society at the Surrey Masonic Hall on Monday, March 2, under the composer's direction. The choir sang fairly well, and with spirit; the orchestra, however, left much to be desired. The solo vocalists were Miss Maggie Davies, Miss Minnie Chamberlain, and Messrs. H. Barley and Bernard Lane, who all acquitted themselves creditably. Mr. Cowen, who conducted, was received with much applause.

Mr. Augustus Harris continued his Lenten Oratorios on Saturday evenings at Covent Garden. Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise" were given on February 21, the "Golden Legend" on February 28, and the "Messiah" on March 7. Sullivan's work drew the largest audience, and was, on the whole, the best performance.

Sir C. Hallé gave his last orchestral concert on Friday, February 20, and it was certainly the most successful of the short series. The programme included works perfectly familiar, and therefore, fortunately, as we have exceeded space, need not be discussed in detail. Madame Neruda played the Mendelssohn Concerto, but owing to indisposition was not able to do herself full justice. Cherubini's "Anacreon" Overture was given by the Hallé band in brilliant style. A "Romance" for orchestra by Mozart, and Beethoven's "Pastoral" Symphony, were much applauded. St. James's Hall was crowded. The success of this concert will be a pleasant reminiscence for the veteran conductor about to start on his second Australian tour.

## Rev. Henry George Bonavia Hunt, Mus.D., F.R.S.E.

THE Rev. Dr. H. G. Bonavia Hunt, whose portrait appears in this month's *Magazine*, was born in 1847, and is consequently the same age as the present Principal of the Royal Academy of Music.

Mr. Bonavia Hunt entered, while young, upon a literary career. At one time he had thoughts of being called to the English Bar, but after a while he decided to become a candidate for holy orders in the Church of England.

It was in the year 1872 that the germ of the movement now identified with Trinity College, London, was conceived. A small society of church musicians, under the title of the Church Choral Society of London, held its first meeting in June of that year, in the Bishopsgate Schools, and rehearsals and performances were given under the direction of Mr. Bonavia Hunt. The Society had the usual early struggle for existence, and after the first outburst of enthusiasm its principal supporters fell away one by one, until only two or three were left, and its founder began to despair. The funds were at the lowest ebb, and for some time the conductor—the subject of this memoir—had to keep things going out of his own scanty means. However, a more hopeful state of things ensued. The Society's choir had been weeded of useless members, and new members were made to pass a test formulated by the conductor. This in time grew to be more generally known, and outsiders came voluntarily to the test. Out of this small beginning grew the musical examinations now so popular throughout the country. In 1875 the Society was incorporated under the title of Trinity College, London, with its founder as its first warden, and the new College rapidly increased in influence and usefulness. Its founder organised, single-handed, the scheme of local examination in elementary musical knowledge for which the institution has since become so famous, and he himself prepared the first examination papers (1877) for over eleven hundred candidates. Since that time the number of local candidates, both for theoretical and for practical music, has steadily increased, until now about ten thousand are examined annually.

During several years of hard literary work, and earnest labour for the College with which he had so closely associated himself, Mr. Bonavia Hunt studied for a musical degree. He entered at Christ Church, Oxford, passing the preliminary examination in 1874, and composed as the exercise for his degree a cantata, "The Angels' Song," for solo voices and chorus (including eight-part writing) and full orchestra. He passed the final examination in May 1876, and was admitted to the degree of Bachelor in Music at the same time.

He was ordained deacon in 1878 by the late Bishop of Winchester, and priest in the following year by the same bishop. Curate of Esher from 1878 to 1880, he was afterwards licensed by the Bishop of London to the chaplaincy of his own College (Trinity, London). After holding the evening preacher'ship of St. James's, Piccadilly, for three years, in 1887 he accepted his present incumbency of St. Paul's, Kilburn; and in the same year took his Doctor's degree at the University of Dublin.

In 1877 Mr. Bonavia Hunt published his *Concise History of Music* for students, the

only history at that date bringing the record down to the present time. He dedicated this work to his old friend Sir John Goss, who had a warm affection for him, and who cheered him through many discouragements, especially when the book met with a storm of opposition at the hands of certain musical reviewers. The book was, however, well noticed in the *Saturday Review* and in other influential journals, and several large editions have been sold, the twelfth being now in the press.

Mr. Hunt was elected a Fellow of the Linnean Society in 1880, a Fellow of the Royal Society of Edinburgh in 1885, and he was also made a Fellow (*honoris causa*) of the Philharmonic Society of London, in recognition of services rendered to that venerable institution.

The subject of this memoir has always been a great advocate for improving the general culture of musicians, and consequently their social status. He was instrumental in establishing a preliminary examination in arts for candidates for the musical diplomas of Trinity College, London; and it is said to have been mainly this decided action which led ultimately to a similar test being adopted for musical candidates at Oxford and Cambridge; at any rate, the change at the universities took place shortly afterwards. Prior to this date the Senate of the University of London had held in abeyance its power of conferring degrees in music, on the ground that it was represented to them by influential musicians that musical candidates could never pass the matriculation examination as required from every candidate for a degree at that university. Nothing daunted, Mr. Hunt, after some preliminary correspondence with the then registrar of the university (Dr. Carpenter, C.B.), drew up the text of a memorial to the Senate representing the desirability of "conferring musical degrees upon a basis of general culture." This memorial was signed by the whole council of Trinity College, London, and, further backed by other influential signatures, it was submitted by Mr. Hunt to the Senate. After due consideration, the Senate acceded to the prayer of the memorial, and the musical examinations were arranged—Mr. Hunt making several suggestions for the improvement of the draft regulations, the greater part of which were adopted by the Senate. As the principal promoter of the memorial, Dr. Hunt has naturally been much gratified at seeing students of Trinity College, London, taking creditable positions in the pass lists of the university from time to time.

Of late the pressing needs of a growing church in a populous neighbourhood have prevented Dr. Hunt from participating as actively as formerly in the details of College work; but as warden he still regularly presides at the various Council and Board meetings of the College, in which he takes as vivid an interest as ever.

THE portrait of Miss Amy Sherwin, which appeared in last month's issue, was inserted by kind permission of Messrs. Elliott & Fry.

HER MAJESTY THE QUEEN OF SPAIN has just made Mr. Fontaine Besson (of the firm of F. Besson & Co., the well-known musical instrument makers, of Euston Road) "Grand Chevalier." This knighthood was conferred for services rendered to the Spanish Government in connection with the organisation of the very successful public musical fêtes and military band tournaments held recently by Her Majesty's command at Barcelona and St. Sebastian, and which were graced by her presence. The Queen of Spain is an accomplished musician, and takes the greatest interest in her Army bands, for which large orders have lately been placed with Messrs. Besson & Co.



## The Great English Schools of Music.

### V. Trinity College.

**T**HERE must be amongst our readers very few who are unaware of the great and rapid extensions which have been gradually, almost unconsciously, effected in the operations of Trinity College, London. Its growth has been marked by an energy and a rapidity without example in the history of musical art. Among the four great incorporated institutions for teaching music, Trinity College comes second in seniority, having been established (1872) originally as a voluntary society in the interests of Church music and musicians, and incorporated in 1875. It set itself at once to the task of improving the general culture of musical people; and working upon these lines, it has now built up, not only a complete faculty of music, but also a fairly complete curriculum of arts.

The College was the first in the field with its system of local examinations; and although it now examines very many more candidates than any other similar institution, its extensive scheme of activity is after these many years almost perfect in its application. In addition to the centres for examination at over one hundred and fifty towns in the United Kingdom, the College also holds examinations in Australia, New Zealand, at the Cape of Good Hope, and in India. Perhaps a clearer notion of the magnitude of these local tests will be conveyed to the reader by stating that, since 1877, nearly sixty thousand certificates have been granted, and that about ten thousand candidates each year pass through the examiners' hands. These examinations are mainly for young people, but there are also the higher (or professional) examinations. The highest distinctions conferred are the diplomas of Fellow, Licentiate, and Associate, for which the candidate must pass a matriculation examination to show that he has a good general education; and when this is proved to the satisfaction of the examiners, his knowledge of musical theory is somewhat severely tried.

In the case of those who are desirous of qualifying as advanced teachers, higher examinations are also held in singing, or playing any instrument selected by them. A fee of from two to three guineas is charged for these various examinations. They are open equally to men or women. The theoretical preparation for them would be by no means valueless study for

those who purposed trying for the Musical Degrees conferred by either Oxford, Cambridge, the University of London, Durham, or Dublin. We do not propose to dwell at length on the manner in which these "blue ribbons" of English musical fame may be won. They are the rewards of the highest talents and hardest study, and the student who is in a position to have reasonable hopes of gaining these

every encouragement given to those who are in earnest, and are competent to fill the high offices of our future teachers and performers. And with the better facilities for all sorts of education we may hope that "the mute, inglorious Milton" may never more be a reproach to us.

As a teaching institution the College offers to the young student a cheap and thoroughly good system of instruction in every branch of the art, both executive and theoretical; and we believe that at no other institution can high-class musical instruction be obtained cheaper than at Trinity College, whether for a single study or for a complete course.

At the frequent concerts that are given during term, students have opportunities of displaying their talents, and of obtaining that self-possession so requisite to those whose object it is to perform in public. These concerts are always well attended, and doubtless play an important part in the musical education of the student. Once during each term a concert on a larger scale is given at Princes' Hall, and it is perhaps on these occasions that the best talent in instrumental and vocal music is exhibited, in addition to the orchestral forces conducted by Mr. Frederick Corder.

There is an excellent library of music and musical literature in connection with the institution, and there is also within the building a very serviceable organ, built by the Queen's organ builders, on which the students of that instrument are permitted to practise their exercises. Trinity College has not

been without its foes as well as its friends, but its own policy has always been one of friendliness towards other institutions which are working for the same great ends; and this feeling has long since been reciprocated in the highest and most influential quarters. Lord Kimberley, as President of University College, said: "I am slow to believe that in this great city there is no room for us all, and even for more such educational institutions as are growing up around us." This opinion has been fully verified by the success of Trinity College, which has now entered upon its twentieth year of active service in a wide and ever-widening field of musical work.

Although the College has no subsidy or endowment, its position is financially sound,



TRINITY COLLEGE, MANDEVILLE PLACE, LONDON, W.

distinctions can easily ascertain how to do so. Our object in writing of the English institutions for musical teaching has been simply to show that we have at our doors the opportunities to acquire either a professional or an amateur's thorough training in the art without leaving our own shores, or expending great sums upon it. There are many also who would have the ability to delight and hold an audience in spell-bound fascination had they the means only for its development. To such as these we have tried to show that private generosity has done its best to fill the blank of public apathy; and that, though we have no richly-endowed Government school, there are thousands of pounds devoted in England simply and solely to the benefit of poor musical students. There is



and many free scholarships and exhibitions have been founded. The present prosperous state of Trinity College is doubtless owing to the large amount of gratuitous work performed by members of the council.

## An Extraordinary Church Organ.

THROUGH the kindness of the Rev. G. C. Dicker, the Vicar of St. John's Church, Birkenhead, and of Mr. Robert Hope-Jones, the honorary organist and the designer of the instrument, we have had the opportunity of carefully examining a very novel and perfect electric organ. The Church of St. John, though a fine and commodious building, has no floor space near the chancel available for a large organ. A vault has therefore been made, parts of the organ have been placed beneath the floor, and parts above the vestries on either side of the chancel, the whole being connected by a flexible cable (no thicker than one's thumb), with a little keyed instrument somewhat resembling a harmonium mounted on castors. The tones of the organ were first displayed by the organist from the position he occupies during the services, where, being in the chancel, he can see and be seen by his choir without being much observed by the congregation. The keys were then moved into the centre of the chancel, which was described as the best position to occupy when conducting a choir practice. They were then taken far down the church, greatly to the advantage of the performer, who could thus judge most clearly of the balance of the various tones of his instrument. The musical effect as heard from a distance is a complete revelation to an organist, and leads to his touching the keys and pedals in an entirely different manner to that adopted by those who have always been compelled to sit within the instrument they play. This position is evidently the best one to select for an organ recital. The keys were afterwards moved outside the building on to the church path, without making the slightest difference in regard to the response of the instrument. When the keyboards had been replaced inside the church we proceeded to an out-building, in which a two-horse power gas engine works for the supply of the wind. This engine drives a cast-iron air pump, which draws its supply from the upper part of the interior of the church, and delivers the air under pressure to large storing reservoirs in the vault already mentioned. The object in drawing the air from the upper part of the church seems to be to keep the organ in tune by supplying the pipes with air always of the same temperature as that which surrounds them, and so to prevent errors of pitch due to differing density of the air and to unequal expansion of the pipes. The speed of the engine and the action of the air pump are governed by a very pretty automatic device, by which a weight is dropped upon the governor as soon as the organ is used, and raised again when the organist takes his fingers from the keys. The gas engine is fitted with a wheel and belt for driving a small dynamo, which is sometimes used for supplying electricity to the organ. In addition to this little dynamo there are a secondary battery and a few Leclanché cells. The wires from the organ

keyboards, from the dynamo, and from the two batteries are led on to a simple switch, so arranged that the organist can turn on any one of the three sources of supply. A failure of electro current is thus rendered practically impossible. The current from the engine-room switch is conveyed through a long flexible cable, which contains 343 insulated wires. This cable terminates on a little "test board" on the organist's key desk or "console," as it is called. From this "console" the current passes (when the keys are depressed) through other wires in the same cable to similar test boards inside the organ, and thence to the various sounding parts of the instrument. Within the organ there is no mechanism to be seen. It appears at first sight to consist solely of the bellows, sound boards, and pipes. The spaces usually left in such instruments for the mechanism are in this case utilised for vestries, etc. Insulated wires are led in small cables from the organ test boards on to the under side of each sound board, where are situated the "electro-pneumatic levers," which open the air valves below the pipes. As a primary part of these levers tiny magnets are provided, which have their magnetic circuit almost complete, and which seem to require but the faintest impulse of electricity to energise them. The office of these magnets is to move little diaphragms or armatures, each weighing but  $\frac{1}{16}$  part of an ounce. These armatures hardly move  $\frac{1}{16}$  part of an inch, and yet they instantaneously control the speech of huge pipes many hundred thousand times their weight. Our attention was next called to the "console." This is a hollow skeleton frame, covered with an ornamental oak case. It embraces three rows of manual and one row of pedal keys, and is very small in size. It contains no mechanism whatever beyond the contact springs under each key. The pedals are independently mounted upon castors, and are not in any way attached to the "console" itself. Each of the keyboards is hinged to the framework, and one of the most curious experiences was to hear the organ respond to the keys after they were unhinged and turned upside down. There are no "stops" to this organ, but the want is supplied by a row of small, double-acting electric tablets called "stop keys." These are fixed in such a position that they can be played without lifting the hands from the keyboards. By their means a performer can make such frequent and rapid changes as would have been impossible had he been obliged to deal with the more usual stop knobs. A simple stroke of the fingers over the "stop keys" will bring on or silence the full organ, or any part of it. The different characters of tone are made clear to the eye by the varied colour of the stop keys. One great feature of this organ seems to be the number of couplers which can be employed; these, however, are not yet completed. There is an electric stop switch for the preparation of combinations beforehand, and a number of other arrangements too numerous to mention. The instantaneous response of the organ to the movement of the keys greatly surprised us. It seems absolutely impossible to strike a key, however dexterously it be managed, without the corresponding pipe instantly sounding its note, and yet the recovery is so sharp that the note will "repeat" when it is struck in most rapid succession by trained fingers. This organ is, in fact, lighter in touch and more rapid in response than a piano. A small incandescent electric lamp is fixed within the "console" by means of which the pedals are illuminated. Mr. Hope-Jones, who is an electrical engineer of many years' standing, and has held important positions of responsibility, has devoted much thought and

time to the application of electricity to organ building. He was careful to impress upon us before leaving that in St. John's organ we saw an example of a small part only of the inventions covered by his patents. He seems confident—and, after what we saw, we think he is fully justified in his belief—that other parts of his scheme are destined to entirely revolutionise organ building. The mechanism is so simple that it is bound to prove reliable, and, as the cost will average about the same as that of ordinary pneumatics, we anticipate a wide adoption of his principles.

## Westminster Orchestral Society.

THE eighteenth concert (sixth season) of the Westminster Orchestral Society took place on the 18th ult., at the Westminster Town Hall. The programmes of this Society present an imposing list of influential patrons, patronesses, president, vice-presidents, associates, etc. It has taken firm root, and grows rapidly, justifying the belief that it will ultimately take a foremost place among musical associations. The conductor, Mr. C. S. Macpherson, may be congratulated on the steady improvement of the band, the violins, especially in Schubert's Symphony in B flat, were pure in tone and good in execution. The music was interesting, the orchestral works being the Symphony above mentioned; the Overture, "Raymond," by Ambrose Thomas; Andante and Finale from a Concerto by Goltermann, for cello and orchestra (the soloist being Mr. W. C. Baun, who also gained great applause for his solos from Lachner and Dunkler); and Mr. F. Cliffe's orchestral picture, "Cloud and Sunshine." Songs were given by Miss Helen Saunders and Mr. Braxton Smith, and the March from Gounod's "Reine de Saba" concluded a very enjoyable concert.

## The Richter Concerts.

THE Richter prospectus will be found to include among its novelties the Overture to Peter Cornelius' "Barber of Bagdad," a new work by Dvorák, Brückner's Symphony No. 3 in D minor (perhaps at the last concert, or even afterwards), and for the first time at the Richter concerts, the opening scene from "Das Rheingold," the third act of "Tannhäuser," and the "Venusberg" music, which has more than once been promised at these entertainments, but is still the property of the Carl Rosa Company. The most interesting novelty of the season will be the ode set to Campbell's war lyric, "The Battle of the Baltic," by Professor Villiers Stanford. This work, which will occupy about half an hour in performance, is for chorus and orchestra only, and it has specially been written for the Richter Choir. It was originally suggested by Sir George Grove, to whom it is dedicated. The success which attended Professor Stanford's setting of the "Revenge" promises well for the new work. The "Fidello" Overtures 1, 2, 3, Schumann's "Rhenish" Symphony, the Ninth Symphony of Beethoven, Brahms' "German Requiem" (most welcome revival), Beethoven's Fifth and Seventh, and Mendelssohn's "Italian" Symphony, and twenty-one excerpts from Wagner's operas, are also promised. The entire scheme (at any rate, with one exception) is the best that Dr. Richter has yet put forward.

Mendelssohn loved simplicity; and Hiller says of him, "It is this simplicity, always exemplified in his works, which makes them appear shallow to those people who take bombastic nonsense for depth. There is no shallowness to be found in Mendelssohn's works, but rather in those which are too shallow to contain the beauty of simplicity."



## Bülow's Reading of Beethoven.

### CHAPTER V.

**T**HE *pianissimo*, bar one hundred and forty-two, is exceedingly difficult to play well, for the notes are apt to run into one another and become a confused jumble, unless the student has his fingers in good order and well under control. The *pianissimo*, according to Bülow's reading, lasts four bars, and at the fifth we have *crescendo* gradually becoming *forte*, this climax being reached at bar one hundred and fifty-two; then three bars of *forte* with *sforzando* on the first and third beats of bar one hundred and fifty-four, bar one hundred and fifty-five being reached *fortissimo*.

Bülow is never tired of telling his pupils to beware of hastening these last bars, and just as often Rubinstein tells his pupils that the *crescendo* must reach its culmination point at the first note of bar one hundred and fifty-five.

The scale in contrary motion is not easy to play *fortissimo* and then commence the quavers of the next bar at once *pianissimo*.

From bars one hundred and sixty-seven to one hundred and seventy-three Bülow's reading is highly effective—



and differs from other readings in making the quavers throughout *staccato*, and at bars one hundred and seventy-one to one hundred and seventy-three *poco marcato*.

At the last-mentioned bar there frequently occurs in some editions a blunder, the second beat in the treble being given

instead of the first of which Bülow assures us is wrong.

The pauses at bars one hundred and sixty-eight and one hundred and seventy-one Bülow holds for two entire bars.

Bülow calls attention to something a student is sure not to remark in the last semiquaver of each group of three bars, one hundred and seventy-one to one hundred and seventy-three, that is that they constitute the following melody which, in this form, the student will recognise:—



At bar one hundred and ninety-six Bülow changes the *tempo* to MM.  $\text{♩} = 152$ , getting into this *tempo* by a *poco ritardando* from bar one hundred and ninety-four.

The playing of the *cantabile* theme is always difficult, but I have already given at bar thirty-five, in Chapter I., Bülow's method for the pedalling of this, which makes it less difficult. Here, at this particular bar, one hundred and fifty-two, owing to the rich harmonies, the student is apt to neglect playing the topmost or treble note distinctly, but this is a grave fault, for it must not only be played distinctly, it must be *sung*.

All that has been said in the first chapter applies equally to the following bars till bar one hundred and fifty-one. Here we have *forte* succeeded by *piano*, the bar following; and I may remark here that Bülow reads *forte* to the last note of the bar and commences *piano* on the first note of bar one hundred and fifty-two, anathematising all students in his usual biting way on the amateurish manner of most, who invariably at these particular bars graduate from *forte* to *piano* by a *crescendo* not warranted by Beethoven, who clearly wanted a contrast, and therefore wrote *forte* and *piano* in order to have one.

From bar two hundred and fifty-four to two hundred and sixty I give Bülow's reading—



The accent on the second and fourth beats, bars two hundred and fifty-four and fifty-five, are entirely Bülow's addition, and at bar two hundred and fifty-eight he plays the first note *sforzando* and double *forte*, the second quaver being absolutely *piano*. This is the distinctive feature of the Bülow School as to the playing of Beethoven—this sudden transition from *forte* to *piano*, *piano* to *forte*.

Bars two hundred and sixty and on are very important, so I give them in full—



I shall never forget what a surprise and wonder it was to me when Bülow explained the figure in the bass, and by the slight accent-mark showed it to be the opening bars of the sonata. When studying, the student must always remember this.

At bar two hundred and sixty-six the grace-note must be played with the first note of the treble, and this throughout wherever this grace-note occurs.

Bülow's nuances in tone colour I give in full—



Bars two hundred and eighty-one and eighty-two Bülow divides as follows:—



Bülow's reading of bars two hundred and ninety to ninety-four is extremely free; he writes himself *ad libitum* and plays them so, although we have none of this from Beethoven; however, it is interesting—



especially as he always tells his pupils that a strict mathematical distribution of the *tempo* here is impossible, as individual taste has here full right to exercise itself.

After these bars we get back again into the first subject, and from that on to the close the student ought to be able to understand all that is required of him alone. I may merely mention that Bülow plays the scale in contrary motion in phrases of two, the first and second and third and fourth beats going to the two phrases respectively, with an accent on the first beat in both hands and on the third beat—



in order that the change of harmony may be taken into account.

We now reach the splendid *Introduzione Adagio Molto*, one of Beethoven's gems, and the student will want to forget all the hurry and bustle of the preceding movement and get into another atmosphere, for Beethoven has become lofty, inspired, profoundly philosophic. The everyday world is left behind; we stand in awe before the mysteries of human life, human suffering, human wrong, and earnestly and gravely we must come to the study of this most wonderful *Adagio Molto*.



The first octave struck *pianissimo* in the bass must be a story in itself, and the student should remember that every note of this movement from beginning to end is fraught with the greatest interest, the highest poetic philosophy; not for a moment dare his thoughts wander, not for a moment can his concentration on the subject waver.

The important thing in the reading of this movement is the *tempo*. Bülow gives it M.M. ♩ = 60. Rubinstein takes it somewhat faster, and here I may give the student a tip that will be useful to him. After the preceding movement, with its force and impetuosity in the last bars, it is exceedingly difficult all at once to jump into the right time; the best way to do this is to imagine, before commencing, what the *tempo* of bar ten and onwards should be; this steadies one considerably, and the first bars are then sure to come as they ought.

Bülow reads this movement exactly as in the Brietkopf and Haertel edition; he makes neither additions nor subtractions, but plays it exactly as written.

The last note of this movement goes on into the next movement—that is, before its sound has died away one must commence the *Rondo sempre pianissimo*. At bars seventeen, eighteen, and nineteen, Bülow uses a slight *crescendo* and *decrescendo*—



the same at bars twenty-one and twenty-two.

The passage in the treble, bars twenty-three to twenty-eight, is one of exceeding difficulty, because of the fingering Bülow uses and recommends, that is the following:—



which will prove the easiest in the long-run, although, for those whose hands are large—unusually large—the following is the smoothest:—



At bar thirty-one the melody in octaves proves a source of distress to those students who essay to play it properly—that is, quite *legato*. Bülow's advice to students is to keep the hand perfectly quiet, and through this and an artistic changing of the fingers one has all that is required.

We now reach the all-important shake, bar fifty-one, and, as at bar fifty-five, the proper rendering of this becomes difficult, I give the shake as Bülow divides it—



At bar sixty-two till seventy Bülow accents very slightly the second semiquaver of each triplet in the right hand, and at bar seventy he is never tired of telling his pupils that the triplets between the bass and treble must be easily distinguished by the hearer as triplets, not an easy feat to accomplish.

At bar sixty-two Bülow puts *poco più animando*, and at seventy he becomes more animated, going into the *tempo* M.M. ♩ = 116; Rubinstein does not take this liberty, and it is questionable if this liberty is desirable for any one except Bülow. At bar one hundred and fourteen he goes back again to *tempo primi*, M.M. ♩ = 108. At bar one hundred and seventy-six he again hastens the *tempo* to M.M. ♩ = 120; and from this bar on his colouring of this passage is very fine—



It is with these *nuances* of tone colour that Bülow makes his best effects, and every one of them is studied with him. With Rubinstein it is otherwise; some of his grandest effects are entirely in the moment inspired; but with Bülow never.

At bar one hundred and eighty-three he uses a slight *crescendo* in the treble, going from the note G to E, and in the following bar he colours as follows:—



and where the bass imitates the treble, one hundred and ninety, he plays as at bar one hundred and eighty-three, using *crescendo* and *decrescendo*, bar one hundred and nine-two.

This entire passage he plays with fire and brilliance.

At bar two hundred and twenty-two he again changes the *tempo* to M.M. ♩ = 108 by a gradual *ritardando* extending five bars back.

The passage commencing two hundred and thirty-six is one of extreme difficulty, easy as it looks; for it must be made to speak and say all that Beethoven intended it should. Absolute precision in the holding of the notes should be carefully studied by all.

At bar two hundred and fifty-two we have *molto tranquillo ma senza slentare*, but although one must not drag the time it will be well also for the student to be cautioned as to hurrying it as most are apt to do. The bass Bülow reads in the following manner, which is highly effective:—



The figuring of this passage is extremely difficult, but I never could get used to Bülow's passing the fourth finger of the right hand over the fifth on the second note of bar two hundred and fifty-three; it always seemed to me it was much easier to use the fourth and fifth in their order.

The passage commencing bar three hundred and forty-five requires good fingers, and not only good fingers but good fingers in good order; here the student will find what it is to have thoroughly and conscientiously gone through his technical studies, for only a hand well exercised will hold out without becoming tired or weak where it should be strong; and yet this is nothing to what comes in the *prestissimo* at bar four hundred and forty-four, of which Bülow gives the *tempo* as M.M. ♩ = 152. Here there is no possibility of any but a really first-class player getting through.

Later we have the terrific octaves *glissando* or played *legato* at lightning speed, and, as if this were not enough, the wonderful shake over which so many students have plodded, only to fail in the all-important moment of execution.

I give two bars as an example of Bülow's division of the shake—



In conclusion, I may say that although this sonata can be learned and committed to memory by an industrious student in certainly two weeks, yet it requires as many years to study it thoroughly—to study it as it ought to be studied when studied at all. But has the student the patience for this? He has a treasure that will last him his life long, a good friend for every emergency, and, from a musical point of view, he is rich, since to play Beethoven's Op. 53 one must have brains and know how to use them.

(To be continued.)



## "The Piano next Door."

BY MRS. WARRENNE BLAKE.

—:o:—

"WHO did you say lived next door?"  
"A maiden lady, sir. She has lived there for the last ten years or more to the best of my recollection."

"Oh! Musical?"

"Not that I ever heard of, sir," replies the young house-agent, evidently wondering what possible interest Colonel Clavering could have in the accomplishments of his future neighbour.

"The house on the other side is empty, I see," pursues the colonel. "What did you say this lady's name was?"

"Smith, sir—Miss Smith."

"I have heard it before," remarks Colonel Clavering thoughtfully; and the house-agent, probably knowing what a bitter thing it is to have made a joke at which nobody laughs, gives an obsequious smile, though, as it happens, nothing facetious was intended.

A short pause, during which Mr. Mullins was racking his brain to think what more he could say in favour of the house, and Colonel Clavering was standing at the window looking out at the grey old castle in the distance, the crisp white waves tumbling about in abundant sunshine, and the neat railed-in garden between, which make Vernon Crescent even in December such a charming place to live in.

"Well," said he, turning round all of a sudden, and speaking in an abrupt, decided way, not perhaps unusual in men of his profession, "I have made up my mind; I will take the house. Be good enough to make the necessary legal arrangements with regard to signing the lease, and so on. If I can manage to get into it before Christmas, so much the better."

Colonel Clavering was not one to let the grass grow under his feet. In an incredibly short time he had moved into the house bag and baggage, engaged a small but suitable staff of servants for a bachelor with comfortable means but somewhat fidgety ideas, and furnished his new abode with great taste and nativeness. The first person who came to call upon him was a certain Doctor Winter, who lived a few doors farther down the Crescent.

"Glad to welcome you as a neighbour, colonel," said he cheerily. "I hope you will like Whiteclyffe, but I am afraid you will find it very different to India, and living alone must be dull work after being used to so much society in your regiment."

Having been obliged to retire in the prime of life was naturally a sore subject with the colonel, but he was too well bred a man to begin by boring his new acquaintance with a grievance.

"Oh, I like the looks of Whiteclyffe very much," he answered pleasantly. "It really seems to have no end of advantages. You see it is warm and sheltered to begin with, and can hardly be dull with so large a garrison. An old soldier likes to be within sound of the bugle, and it is not too far from town, either."

"Yes," said the doctor, "you are quite right; there are many things to be said in our favour. This is a sociable place, I think, and we have several very nice people living here. Your

neighbour, Miss Smith, for instance, she is a most charming person."

"I have only heard one thing about her as yet," said the colonel, smiling rather grimly, "but that at any rate is very much to her advantage. You must know, Doctor Winter, that I unfortunately had a sunstroke in India, and ever since that the sound of a piano irritates me more than I can tell you. I really had to make particular inquiries before taking the house, for I do believe a musical neighbour would have been the death of me!"

As he said this the colonel guiltily recalled a dark episode in his otherwise blameless past. It only happened a year or two ago, when he was bringing home the —th from India. Some of the ladies of the regiment agreed to while away an hour or two every afternoon with a little music in the saloon. As ill-luck would have it, they chose the very time the colonel had fixed upon for his daily siesta. For two days he bore the infliction without a murmur. On the third day he remonstrated mildly, but to no purpose. On the fourth day, by an extraordinary coincidence, the regimental band gaily struck up one of its noisiest marches just overhead when Mrs. Potts, the senior major's wife, and another lady were in the very act of bleating out "I would that my love" together, effectually drowning their tender strains of feebler sweetness.

The sensation caused by this brutal outrage was tremendous. All felt that the colonel and no one else was responsible for it, but no one dared to tax him with so flagrant an exercise of despotism. To this day, however, it is not forgotten. Mrs. Potts, who prided herself on her voice, was wounded in her tenderest point; and Mrs. Lawson, the other performer of the duet, for months afterwards persisted in bowing stiffly to her husband's commanding officer, instead of shaking hands with him in her former cordial fashion.

"I don't think you will find Miss Smith very troublesome in that respect," said the doctor, smiling. "She *may* be musical, but, at any rate, I never heard of it. Her great idea seems to be to work herself to death looking after her poor people. That reminds me that I must go and see how she is to-day. She is anything but a strong person, and if she does not take more care of that delicate chest of hers, I shall have her on my hands all the winter."

Colonel Clavering was not an imaginative person; men of his age and experience seldom are. By the time his visitor had left him he had forgotten all about Miss Smith, and busied himself about a chest of books which still wanted unpacking and arranging. Meanwhile the doctor next door was being warmly welcomed, and not altogether from disinterested motives.

Two kind little hands were held out to greet him, and a soft, sweet voice cried eagerly,—

"At last! I really began to think you had forgotten my existence, Doctor Winter. Surely you are not going to be cruel enough to keep me indoors this lovely day?"

"I am cruel only to be kind, Miss Smith," said the doctor, hardening his heart. "Good people like you are scarce, and with the wind in its present quarter"—

Poor Miss Smith made a piteous face, and then began to laugh in spite of herself. She had a delicious laugh, joyous as a child's, and the doctor, as he looked at her, wondered for the hundredth time in his life at least how it was this very taking little woman had never married.

Though she was just forty, Miss Smith looked at least ten years younger. She was fair and blue eyed, and full of soft life and animation.

She had a kind word for everybody, and generally a merry one as well, and one of those rare but pleasant voices which give one almost the sensation of being caressed. I do not know that she was what is called a clever woman—indeed, for her age she was still much too impulsive, and often did things for which she was afterwards very sorry. But she was most lovable and sympathetic, and if her head was sometimes at fault, her heart at any rate was always to be depended upon. People used to like to talk to her and tell her their troubles, and somehow she always knew exactly what was best to say to comfort them. Dark as the cloud might be, she might always be trusted to find out the silver lining. No wonder Miss Smith was a general favourite, or that many people besides the doctor pronounced her to be a charming woman.

"It really is very dull for you shut up here all alone," said the doctor commiseratingly. "I wish I had anything amusing to tell you, but I am afraid you are not like most ladies—you don't care much for gossip. I have just been to see your new neighbour, Colonel Clavering, about whom all Whiteclyffe is on the tiptoe of curiosity."

"How's his liver?" inquired Miss Smith gravely, quoting Mr. Cattermoul in "The Private Secretary," with a twinkle in her eye.

"I did not call professionally," replied the doctor drily; "but I should hardly suppose he had one at all, after spending the best part of his life in India. One thing I can tell you about him at any rate; he seems to be particularly fond of music."

"I knew that years ago," remarked Miss Smith, with a tender little sigh of recollection; and the doctor, who enjoyed a joke, had some little difficulty in hiding his amusement.

"Do you mean to say," he asked, rather surprised, "that Colonel Clavering is an old acquaintance of yours?"

Miss Smith tried to prevent herself from blushing, but could not, and was very angry with herself for giving way to so juvenile an emotion.

"Yes," said she, as carelessly as she could. "I did know Colonel Clavering long ago. His father was squire of Buxton, in —shire, and my uncle was rector. So we used to meet sometimes. I suppose it is the same person; the name is not a very common one."

Oh, Mary Smith, for shame! Surely no truthful woman ever made a nearer approach to equivocation. Have you not carefully traced that young man's career through *Gazette* and *Army List*; did you not read the news from Afghanistan and Zululand with trembling hope and anxiety; and did not every medal and clasp that came to adorn his manly bosom—nay, even the C.B. itself—seem like a cherished possession of your own?

Will you ever forget that ball at which you danced through two-thirds of the programme—to say nothing of sitting out—with him, to the natural indignation of the excellent rector's wife, your chaperon? or the little white glove he stole, and of which you still have the fellow? or the moonlight sonata which he used to ask for so often that you knew every bar of it by heart (the slow movement, that is to say, not the quick part)? And when he bid you good-bye at last, looking so miserable because that old wretch of a father of his pooh-poohed the whole thing, and would not hear of an engagement, don't you remember how you flew upstairs to your own room, and cried till you were simply not fit to be seen, feeling as if everybody were dead and life not a bit worth having, now that your dear, dear boy was gone, and not even allowed to write to you?



Well, well, it is all over long ago, and you almost feel as if it had happened to somebody else, but still it is rather like a sore place in one's memory that has to be touched rather gingerly—or it smart.

Miss Smith had given up her music years ago, but now she suddenly began to think this was a great pity, and she thought, too, that she would like to hire a piano. The excuse she made to herself in the odd way that people do sometimes, was that she was so tired of her usual little round of occupations, and this would make an agreeable variety. At any rate the piano was sent for, and arrived at her door in its deal case that very afternoon just as it was growing dusk, and Briggs, the colonel's housekeeper, was bringing in the lamp with its smart yellow shade, and preparing to draw the curtains, and make the room comfortable for the evening.

"Briggs," said the colonel solemnly from his post at the window, and pointing to it with his finger, "what is that—that thing those men are carrying into the house next door?"

In relating the occurrence afterwards downstairs, Mrs. Briggs declared that from the awestruck way in which her master spoke as she hurried to the window, she would never have been a bit surprised if the mysterious object had turned out to be a "cawfin."

"Why, that's a piano; ain't it, sir?" she answered cheerfully. The colonel was not in the habit of talking to servants, but Briggs was always ready to converse on the least encouragement. "I must say I am fond of a tune myself, sir, and so, I daresay, are you, if I might take the liberty of asking?"

The colonel almost shuddered: "No, Briggs, I am not," he said decidedly, as he turned away from the horrid sight, and adjusted his glasses to read the evening paper.

Poor unconscious Miss Smith meanwhile was joyfully superintending the installation of her new household god. Some little tables and a sofa had to be moved in order to make room for it. Was it chance or accident that led her to place it against the wall that divided Colonel Clavering's drawing-room from her own?

The next thing was to rummage out some music, and find a chair of a convenient height, and then at last Miss Smith seated herself before the instrument, little thinking that the first gentle touch of her hands on the keyboard was like the explosion of a bombshell to the one listener of all others whom she would have given the whole world to please.

It was rather hard work at first. She made up her mind that she must go through a severe course of scales and exercises before her fingers regained their old agility. Meanwhile, here was the moonlight sonata, mixed up with many a tender old dream and memory—



How odd it seemed their being so close to each other, and yet as far apart as if he were still in India! Only a few inches of brick and mortar between them, that was all. Of course she had watched him in and out of the house, often enough, discreetly hidden behind the window curtains. She knew very well what he looked like now—a tall, commanding, soldierly person of dignified presence, as different as anything could be to the lanky, limp, despondent youth who had wished her good-bye so hopelessly. He had a mild pair

of whiskers in those days which he used to be very proud of; they were gone now, but on the other hand the infant moustache that used to be such a trial to his vanity had waxed strong and vigorous, though, alas! it was white as snow. His kind eyes at any rate looked much the same—open, straight, and honest.

It was years since any one had mentioned his name to her; she did not even know till last week that he was still unmarried. An *Army List* is a very useful book no doubt. What a pity it is sometimes silent on the most important subjects!

"You should always try to find something to hope for," remarked a clever man to me the other day; "it makes life much more interesting, and even helps to prolong it." To my mind the presence or absence of hopefulness constitutes the great difference between a young face and an aged one. Mary had nothing to hope for as she played her dreamy music all alone. She only stole rather a wistful look at an arm-chair near the fire, and perhaps filled it with an imaginary form. How smooth and comfortable she would have made life for him—how she would have studied all his little fancies! He might even wear his slippers in the drawing-room if he liked, and smoke all over the house without her minding it. It might be that at this very moment the well-known music was bringing back old scenes and faces to his memory, just as we recall them in some pleasant dream.

Poor Mary! she little knew that the unhappy colonel, on the contrary, was almost gnashing his teeth with impotent rage and misery. Music of all kinds really had a peculiar effect on his nerves, and the wall between them was so thin that it was nearly as bad as if the piano had been in the very room with him. He felt himself injured, cheated, shamefully imposed upon. With a lease of seven, fourteen, or twenty-one years newly signed, what a hideous prospect lay before him! Must he stick to his bargain and remain where he was till death or madness put an end to his sufferings? Or should he underlet the house at once, and go away? Or should he as a last resource write an abjectly polite note to this fiend in human shape, and, as an invalid, make a piteous appeal to her better feelings, and entreat her to move the instrument of torture into some remoter portion of the house? After a sleepless night spent in trying to solve the difficulty, he made up his mind that this was the only possible course to take. He spent two hours at his writing-table after breakfast trying to clothe the naked truth as decently as words would let him.

"Colonel Clavering presents his compliments to Miss Smith, and is with deep regret obliged to request her"—

This would not do. The word "request" in itself would be enough to put the meekest woman's back up. It sounds so arbitrary, so uncompromising! No, he would try again. Perhaps he could explain himself better in the first person.

"Dear Madam. I very much regret to say that owing to very indifferent health at present, I am urged by my medical adviser"—

Why, this was worse than the last! Miss Smith would laugh at the idea of his being an invalid. So would anybody who had an opportunity (even from her window) of observing his robust physique, and the cheerful briskness with which he set out for his daily excursion to the pier to see the boat in. Some dim recollection of the proverb as to a man of forty being either a fool or a physician, must have prompted the allusion to his medical adviser, for, tax his memory as he would, the colonel could not

remember that any doctor had ever said music was bad for him—he only devoutly wished they had!

It was no good; he had not the pen of a ready writer. He must suffer and pine away in silence, and perhaps, when it was all over, Miss Smith might find out how much she had to answer for, and be sorry.

But the word "doctor" had suggested a last expedient. Why should not his new acquaintance, Doctor Winter, act as go-between? He was evidently a kind-hearted man, and anxious to be friendly. He seemed to know Miss Smith very well, and could very easily drop a hint that would make everything right without any one's feelings being ruffled. He seized his hat and went off to the doctor at once, just in time to catch him before he went out on his morning round of visits.

In a few words he explained the situation as forcibly as possible; but all to no purpose. The doctor would not hear of it for a moment.

"My dear colonel," said he, laughing as if it were the best joke he had heard for a long time, "if you knew me a little better you would never dream of asking me to undertake so delicate a matter. I am far too blundering a fellow, as all my friends would tell you. No, no! take my advice. Go straight to Miss Smith yourself, and put it to her as nicely as you can, and it will be all right, depend upon it. Come along, sir, come along, the 'sooner the better'; and before the astonished colonel knew where he was, the doctor had actually conducted him to the door of No. 7, and basely abandoned him there, having first rung a loud peal at the bell, so as to cut off all possibility of his escape.

Trembling in every limb, he followed the neat parlour-maid upstairs; he almost forgot his own name in his bewilderment; but luckily she seemed to know it. The door was thrown open, and the colonel walked in mechanically. A lady with her back to the light stood up and pointed to a chair; for the life of him he could not have summoned up courage to look at her.

She waited for him to speak. It was an awful moment. "I hardly know," he began at last, "how to apologise for this intrusion, but the fact is"—

He had no time to say any more, for Miss Smith could keep up the comedy no longer. She was evidently a bad actress, for she broke down in her part at the very outset. Pushing her chair a little nearer to the colonel, she put out her hand to him—the little hand he had kissed so very often, and used to think so pretty. "Oh! don't you know me?" she cried impulsively, half laughing, but still with a quivering voice.

It was dreadfully unromantic, but the colonel had grown short-sighted; he was obliged to take out his *pince nez* and adjust it on his nose before he could be quite certain that this was really his old sweetheart.

"Why—why—why," was all he could say just at first. "You don't mean to say Mary, this is really you? Why, dear me! bless my soul! I thought, of course, you were married years ago!"

I don't know what Mary answered, but I am afraid it was something rather incoherent. How tumultuously her heart was beating, to be sure—the heart that had been so true to him these many years! She forgot all her loneliness, her disappointed hopes, as she looked at him face to face once more, and heard his voice. It was just like an echo from happy old days departed; she felt as if spring-time and youth had come out of their graves together, as they talked of the people and places that belonged to the dear dead past.

The colonel never asked after anybody; it



is always a dangerous thing to do after a lapse of years. But—"Mary, do you remember that wood with the primroses," said he, "and how angry you were with me when I put my foot on your frock and tore it just as you were getting on the donkey?"

"Oh, don't I!" answered she, this time laughing heartily. "I remember I almost cried with rage!" She still had a piece of that gown upstairs, but she was not going to tell him so.

Colonel and Mrs. Clavering have been married several years now. They are a happy couple, and both very popular. The only thing to be regretted is that she is not at all musical, so people say. I know one person at any rate who does not regret it in the least, and in his eyes she is quite perfection. The colonel, however, has a secret from his wife—just one—but she has never been able to extract it from him. He absolutely refuses to tell her what was the mysterious errand on which he came to call upon her on a certain wintry morning. "La vérité n'est pas toujours bonne à dire!" is all he can be induced to say on the subject, and with this enigmatical reply Mary is obliged to be contented.

## The Orchestrion.

**E**NTERING the new premises of M. Thibouville-Lamy, No. 7 Charterhouse Street, we find displayed in the commodious ground-floor showroom a large and magnificent pneumatic organ, which he calls an orchestrion. This instrument, which is in a massive case of light oak, stands thirteen feet high, and possesses the power of a full orchestra of sixty performers. In it the old system of cylinders is entirely done away with, perforated paper rolls being substituted in their place, thus rendering a greater number and variety of pieces of music playable. The tone of the instrument in its richness and purity is a delight to the ear, and M. Thibouville-Lamy may be congratulated upon the production of the finest mechanical organ of the day.

Ascending to a higher floor, we notice some charming novelties in the way of musical boxes, three of which particularly attract our attention. The first two are orchestral harmoniphones, in rich inlaid cases, of most sweet and powerful tone, and playing ten or twelve good tunes. The third is a very handsome musical box of inlaid wood, ornamented with marqueterie work, and mounted on an elegant secretaire table. This, fitted with drums, bells, castanets, and interchangeable barrels capable of playing thirty-six airs, is a queen of musical boxes.

Descending again to the lower floor, where the closing strains of the great orchestrion still lingered, we listened with pleasure to a lively *Morceau de Salon* played on an ordinary piano

by means of that ingenious contrivance, the pianista.

M. Thibouville-Lamy's improvements in this department are a great advance on all old systems, particularly in the instantaneous adjustment of the pianista before the piano.

We left the premises with a sense of admiration for the genius and ingenuity displayed by this well-known firm in advancing those improvements and inventions in musical instruments, which are among the marvels of the present day. E. D. C.

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THE ORCHESTRION.

## Music in St. Petersburg.

**R**UBINSTEIN'S hasty call to Odessa early last month, owing to the illness of his mother, who was thought dying, put us all out here, and Rubinstein himself was quite knocked up; but he has now returned all right to us, and Madame Rubinstein, an old woman well on in the eighties, has again regained health.

We have all been very much disgusted here at

the reports sent to Paris, and reprinted from the papers there into so many European and American journals, about Miss van Zandt's misdemeanour; in short, to be very blunt, her drunkenness on the stage, her falling down and cutting her cheek, singing an air different to that of the opera on the stage, and various other such lying stupidities.

Miss van Zandt has worried herself ill over them, and is obliged to remain here in the doctor's hands; but I can certainly assure all who require from me true particulars that Miss van Zandt has never once been intoxicated on the stage, and that all the lying stories are calumnies of the foulest kind. Her success was as enormous and enthusiastic as it invariably is, and her voice is more wonderful than ever.

Whilst she was starring it in Moscow, Melba arrived, and had also an enthusiastic success here. A constant attendant at all her representations was the young Duc d'Orleans, who made himself ridiculous in his enthusiasm, and who came here expressly to hear her; so who can say the age of the knights has passed.

Another English-speaking artiste who had an immense success here was Madame Carreno, whose virtuosity and splendid talent took all by storm.

On the 1st of March MacCunn's "Land of the Mountain and the Flood" was performed with much success; and this makes the second composition performed at the Symphony Concerts here this season by an Englishman,—a fact that speaks volumes for unmusical England, as some of the pessimistic musicians call her.

Rubinstein's pupil, Mr. Eugene Holliday, is on his way to London to give some concerts there, and has had some days ago an enthusiastic success in Berlin, his playing of Beethoven's Op. 106 having met with general approval. That a lad of his age—he is only eighteen—should be able to master this colossal work, is something wonderful; and, as Mr. Holliday will have arrived in London by the time this appears in print, Londoners will have the chance of hearing another English pianist who is bound to have a brilliant career.

ALEX. M'ARTHUR.

AN agitation has been started in Paris by a small but influential journal to chase the English from the Parisian Opera performances. The grievance appears to be not against English residents, who, for the most part, accustom themselves very rapidly to the polite exigencies of the polite city, but against the unfortunate tourists who are brought over by the "specially conducted" agencies. These, says the journal in question, come to the Opera in most ignoble style, with untanned shoes, check ulsters, and billycock hats. They often occupy the best places, and are thoroughly repugnant to their French neighbours. The writer of the article calls upon Parisians to "chase the English from the Opera until they know how to present themselves in decent style." The snobbishness and thoughtless intrusiveness of the ungentlemanly gentlemen of England is not a new topic; still managers must be considered, and British money is as good as other money. What is wanted is more strictly carried out regulations with regard to evening dress at the Paris Opera.



## Musical Tales.

By K. STANWAY.

## No. III.—THE LOST QUAYER (1).

ONE, two-oo, three; one, two-oo, three—Oh, brother these dotted (2) notes, horrid things, I hate them, and I hate music, stupid dry stuff; and the small speaker emphasised her views by several hearty bangs on the old piano, which groaned feebly in response, but was too worn-out to do more. It was a lovely morning in mid-July; the sun crept in between the closed venetian blinds and painted broad streaks of gold on the tattered music, filling the mind with visions of tennis and other joys attainable out of doors, and making the enforced hour of practice even more distasteful than usual to Effie Williamson, who frankly disliked practising, although she was ready enough to "strum" through a piece that required no trouble; such students of music being perhaps not altogether exceptional in the experience of teachers. The old Broadwood was still brooding over his wrongs when a strange thing occurred; a light breeze stirred the blind, and something fluttered in between the green laths and alighted on the desk. Effie started in alarm, thinking of wasps, but a squeaking sound arrested her attention, and, turning round to examine the intruder, she saw that it was no insect, although small enough to be one. There was a familiar look about the odd thing, and it soon announced itself thus,—"Oh, I am thankful to be here, it is so hot outside, and now perhaps I shall find myself," and then the creature rolled down on to the keys of the piano, and lay so still that Effie thought he was dead, and took a long look at him.

What was it? it had a perfectly round head, black as ink, one long thin leg, and a queer-shaped hook for a foot; surely she ought to know it. Glancing up, the neglected sonatina caught her eye, and there among the notes she saw an exact copy of the thing. It was a *Quaver*. But how came it here by itself, and had it ever been alive? Dead enough it seemed now, lying quite still on the piano keys. A sharp voice broke in abruptly, "No, I'm not dead; I am only having my 'rest.' (3) We 'rest' sometimes, the same as other people of less note, and, of course, you know which side we always turn towards?"

An expression of malicious pleasure crept over the round face of the quaver as he raised himself and sat down on C, and asked this question.

"Ah, er—Ah, er—er, does it matter which side you turn towards?" Effie asked. "I never notice towards which side I turn."

"You" (with great scorn), and then he turned away to the left hand and lay still, apparently disgusted. Effie felt snubbed, but saw her way. "I remember now; of course quaver rests turn towards the left, and crotchets." The quaver jumped up in a rage. "Don't mention the creatures to me," he fumed, "horrid, stuck up things, they think they are the most important people in the world, and are the most disagreeable ones I ever met. If you have any regard for my feelings you will be good enough not to speak of them in my hearing; I have the most profound contempt for them all. But now perhaps you will find me; I'm lost."

This was said in an imperious tone, and Effie felt she was in some way responsible, but did not understand how.

"Where do you come from?" she asked timidly. "What an absurd child you are," answered this very short-tempered note. "I knew where I came from, I could go back at once; but I'm lost, and you will have to find me. Hallo! what music is this;" and he jumped nimbly on to the bass clef, and studied the notes attentively to see if there was one missing, but the bars put on a self-conscious look of sufficiency, and one or two frivolous semiquavers distinctly tittered. The quaver was too dignified to notice such rudeness, and leaped up to the treble clef; but here, too, all was complete, and in despair he peeped into a book of Berini's studies which was full of quavers; but a big double (4) sharp looked so crossly at him that he sprang

away in alarm, and catching his foot in a (5) pause which he did not see in his fright, he actually pulled the foot off. The pain was severe, and Effie felt sorry for him, and offered him gum as a healing balm to mend the fracture; but the quaver, shaking with pain, disdained such sticky comfort, and despondently sat down and said nothing for a long time. Suddenly a bright thought flashed into his mind. "Of course," he exclaimed excitedly, "I am a crotchet now;" and Effie looking doubtful, he rebuked her loftily.

"Don't you know," he said, "that a note without a foot is of far more value than with one. Why, of course I am a (6) crotchet now."

After the slighting remarks he had made about these notes, it certainly seemed rather odd that the quaver should be so glad to have become one of them; but "silence is golden," and Effie held her peace. The quaver proceeded: "You see, a crotchet has far greater advantages than a quaver. Quavers are rarely invited into the very grandest (7) bars, and I suppose were never in (8) church more than a few times in all their lives; but crotchets go everywhere. Even semibreves are civil to them. Well, I am a crotchet now, and I intend to go into society with my equals."

Was it fancy, or did Effie hear a low chuckle in a hoarse voice, and did a pale fat minim descend deliberately from the Clementi Sonatina, and creep under the (9) dominant note of F. Effie certainly thought this happened, but had not time to observe closely, for the next moment all the notes had jumped down and left their bars empty,—the signatures looking very absurd with no company but their own; the notes and rests were all jostling together on the key-board, and were talking excitedly to each other about something that had evidently made them very angry.

"The impertinent little cheat," said a fussy (10) triplet (who presented a ridiculous appearance on his three feet) "to try and pass himself off for a crotchet;" and then they all ran about and searched eagerly under all the keys for the quaver; but Effie good-naturedly hid him in her pocket, and soon the notes (who had only leave of absence for sixty beats by the (11) metronome) reluctantly took their places on their respective staves again except the minim, who came slowly out and with another chuckle winked solemnly at Effie, remarking, "My place is vacant, perhaps that might suit you," and then disappeared under C once again. The quaver ventured from his hiding-place, and considered gravely whether he should accept the half offer the minim had made. It was a splendid chance, but there was one serious drawback. Although he had lost the tell-tale foot, his black head betrayed his lowly origin, and if he took upon himself to fill a minim's place, he must procure a venerable-looking white wig, or else "rest" half his time. Either of these alternatives he felt to be impossible. Without one of them detection would speedily overtake him, and some severe punishment would await him. Perhaps he would be banished from the domain of classical music and be condemned to pass his days in a "set of quadrilles" or an "arrangement." He knew well the strict rules of the "House of Duple time" in which he would have to live, and that any deceit would be visited with great penalties. He shivered at the thought of facing those awful Twos, who presided over the great mansion, and drew back in alarm, fearing to take a position he felt he was not able to fill properly. Then out once again came the hoary-headed minim, and said,—

"Bravo, little one, that's better. I laid a trap into which your vanity almost caused you to fall, but you were wise in time. And now let me give you a word of advice: don't pretend to be what you are not. Every one can see you are a quaver, for your leg is all lumpy and broken as no crotchet's ever was. Be contented in your own rank of life; do not be envious of your social superiors. I have no doubt your foot will grow all right again when you find a situation. Nay, even now it is beginning to do so. You need not be so cast down; I will put you in the way of doing a quaver's work honestly in the world of music, and hope you will never give me cause to regret having done so. In that drawer is a MS. of music which will one day be published and make a name for itself. At the end of one page the com-

poser was called away, and in his hurry left out one quaver. I leave it to you to find your place, and will wait till you do."

The music was found, and Effie and the quaver looked carefully through the pages, but long they looked in vain. The music was badly written and difficult to read. Once they thought they had found a bar of ♩ (12) time with only eight quavers instead of nine, and our errant-note already had his head above the first line when a threatening growl made him shrink back, and he saw the ninth note was there faintly pencilled in, and this was the one who had spoken so roughly to the intruder.

Almost in despair, they turned over the pages many times, until the poor little quaver began to think that perhaps his patron the minim was punishing him in this way for his presumptuous folly, and that there was really no vacancy in the music he could see was so beautiful, and into whose portals he longed to be admitted. At last, as they were about to abandon the search—for Effie was tired of looking, and it was only because the quaver begged her so piteously to help him a little longer that she consented to turn over the leaves just once again—when the quaver gave an excited scream: "Yes! Yes! Yes!!! it is a bar of ♩ (13) time, with a dotted crotchet. And, let me see—only two quavers instead of three, making only five instead of six quavers, or two dotted crotchets." No mistake this time: he sprang up to his place, his foot was right in a moment, and at the same instant the minim regained his place, and as his weight touched the line, a silvery peal sounded through the room, and Effie awoke to find the hour of practice gone, the dinner-bell ringing, and the troubles of the quaver "a mid-summer day's dream."

## PRIZE COMPETITION.

A Prize of 5s. is offered for the best answers from a competitor under twenty-one years of age.

Prizes of 3s. 6d. and 2s. are offered for the best answers from competitors under sixteen years of age.

## QUESTIONS TO BE ANSWERED ON "THE LOST QUAYER."

- I. What is a quaver?
- II. What is meant by a "dotted" note?
- III. Explain the meaning of "rests."
- IV. Why should a double sharp look "cross"?
- V. What is a "pause"?
- VI. How could a quaver be turned into a crotchet?
- VII. What is a "bar" of music, and has it any other name?
- VIII. Why are quavers not usually found in Church music?
- IX. Which is the dominant note of F, and why?
- X. What is a triplet? give example.
- XI. What is a metronome?
- XII. What is ♩ time? write two bars in this time.
- XIII. What is ♩ time? write two bars in this time.

## CONDITIONS.

1. The foregoing questions to be answered as clearly as possible, each to be numbered in proper order.
2. The competition papers must be sent on or before Tuesday, April 21, to competition Editor, Magazine of Music Office, 29 Ludgate Hill, London, E.C.
3. The answers must be written legibly on one side of the paper only, and be accompanied by a certificate, as follows, from the teacher or parent of candidate.
4. Answers must not be copied from a book, but must be written from memory only.

## CERTIFICATE.

"I certify that this paper is the sole work of and was done in my presence from memory, and without the aid of any notes or book of any sort, by [competitor's full name here to be inserted], and that his or her age is correctly stated."

Names of successful candidates will appear in our June Number.

\* Davenport's Elements of Music or the Magazine of Music Pictorial Pianoforte Tutor, price 5s., are the text-books that should be used by competitors.

\* This subject will be dealt with in a later story.



RESULT OF PRIZE COMPETITION ON  
MUSICAL TALE.NO. I. THE FIRST MUSIC LESSON.  
FEBRUARY PART.

First Prize, 5s., for candidates under 21 years of age:—

Emily Sophie Gregory, age 18, 37 Cromwell Street, Gloucester.

Honourable mention:—Alice J. Claudet, age 20; Richard Bayne, age 19; Una Caldicott, age 16; Laura Rebecca Taylor, age 18; Jean Robertson, age 20; Ada Beatrice Barber, age 19; E. A. Clarkson, age 20.

## Second Class.

First Prize, 3s. 6d., for candidates under 16 years of age:—

Nellie Belliss, age 15, 64 Francis Road, Edgbaston.

Second Prize, 2s., for candidates under 16 years of age:—

Nellie Eldridge, age 12, 327 Stratford Road, Sparkbrook, Birmingham.

Honourable mention:—Bessie Morris, age 12; Francis Robert Beecham, age 11; Lillian Blackwell, age 10; Lucy Arthur Smith, age 15; Edith Edge, age 14.

## Welsh Memo. and Musings.

BY "AP THOMAS."

## HAS IT ALSO DROPPED?

**O**F late months I have heard nothing of the Cardiff Musical Festival. What has become of the project?

## ANOTHER BUBBLE BURST.

The Carmarthen Choral Society has gone the way of the great majority of Welsh competitive choirs—it has suddenly collapsed.

## THERE'S WISDOM IN IT.

The title of Pontypridd's new choir has been changed. Instead of the "United" it is to be the "Philharmonic." The veteran "Caradog" is to be conductor.

## PIRACY UPON PIRACY.

The *Pall Mall Gazette* might have had the courtesy to acknowledge the source of its recent note upon an extraordinary instance of literary piracy. My last month's paragraph was almost lifted *verbatim et literatim* into its columns.

## AN INVITATION TO ROYALTY.

The Prince of Wales has been officially invited to Swansea National Eisteddfod in August. At the time of writing, the decision of His Royal Highness had not been made. It may be that the Prince, who has previously been to Swansea, will accept, but I "ha' my doubts." With or without the presence of royalty, I cannot realise how the Eisteddfod will be a failure.

## GOING AHEAD.

Mr. Samuel Evans, the South Welsh tenor, has just been nominated solo tenor vocalist to the celebrated Bristol Orpheus Society, which, as is already well known, is under the direction of that excellent musician, Mr. G. Riseley. The appointment was previously held by Mr. Harper Kearton. Mr. Evans, who is a native of the Glamorganshire village of Whitchurch, has been one of the Society's principal tenors for many years. His singing is generally eulogised.

## MERTHYR NOT BEHINDHAND.

Merthyr has been singularly unfortunate with its choral societies of late years: they have either been strangled in their infancy, or internecine quibbles have put an untimely end to their existence. It is to be hoped that better fortune is in store for the Harmonic Society which has just been established there. Circumstances point to the fact that the choir will shortly compete at several local eisteddfodau, and probably at the national gathering at Swansea.

## FOR BETTER OR WORSE.

There is not a Welsh musician the world over who does not know Mr. William Davies, at once the most prolific and melodious Welsh song-writer. Considerable interest will, as a consequence, attach to that gentleman's approaching marriage with Miss Clara Leighton, the well-known soprano of London. The couple met at Bangor National Eisteddfod last year—Miss Leighton as a concert vocalist, Mr. Davies as an adjudicator. The upshot is that at St. George's, Hanover Square, on 4th April, they are to be united for life. Mr. Davies at present is the principal tenor of Magdalene College, Oxford, where in June his wife that-is-to-be will take the soprano part in the "Golden Legend," that is to be given by the Oxford Philharmonic Society.

## WE ARE TWO.

Wales is only able to boast the possession of two Mus. Docs.—Dr. Joseph Parry of Cardiff and Dr. F. R. Greenish of Haverfordwest. True it is that there is Dr. Roland Rogers of Bangor, but by no manner of means can an Englishman be made into a Cymro, "Morien," notwithstanding. Whilst Dr. Parry has been a Mus. Doc. for many years, Dr. Greenish has sustained the dignity but a few months. At Oxford, towards the end of February, was given a public performance of the cantata "Adoration," which Dr. Greenish composed as a test-piece. The cantata, which is written for three solo voices, eight-part chorus, and full orchestra, consists of eleven numbers, and is a purely sacred work, containing nothing of a dramatic nature. It is in the choruses that the composer is heard to best advantage. They are prone to be more scholarly than pleasing. It is true, but the part-writing is excellent throughout.

## "THE MOUNTAIN ROSE."

Mr. Joseph L. Roedel has been good enough to send me a copy of his new cantata, "The Mountain Rose," which, as readers of these notes will be aware, he has composed expressly for Mrs. Clara Novello Davies' Welsh Ladies Choir. In common with "The Gitana," "Westward Ho!" and "The Minstrel Prince," "The Mountain Rose" is scored for three-part female voices, with accompaniments for piano, and organ and harp *ad lib.* The cantata is considerably more ambitious than any of its predecessors. It would seem as if Mr. Roedel, when he conceived it, had in his mind's eye not only the past achievements, but the high capabilities of the choir, and framed the task accordingly. The work is replete with the sweetest and most melodious music, and there is no doubt that it will prove to the choir the most popular of the series. Mr. Roedel has induced Mrs. Davies to give a concert in Bristol in the course of June or July, and in all probability last year's London venture will be repeated. If I might be allowed to give a hint, I would suggest to Mrs. Davies that Liverpool should be tried. There is in the northern city so large and musically-enthusiastic a Welsh element that failure would be altogether out of the question. The new cantata is dedicated to Mrs. Davies, and Mr. Roedel has presented an autograph copy to each member of the choir.

HERMANN GURA, of Munich, a son of the well-known baritone, Eugene Gura, recently made his *debut* on the operatic stage at Weimar, appearing as the Flying Dutchman and the Hunter in Kreutzer's "Night in Granada." The young man, whose voice is said to show remarkable resemblance to that of his father's, made a great success, and as he is now only twenty-one years of age, a bright future may be predicted for him.

## Correspondence.

## NOSE BREATHING.

(To the Editor of the "Magazine of Music.")

**S**IR,—I was taught by Cattaneo (Bosio's trainer) the exact opposite to what your article on breathing in this month advises.

The nose is a natural respirator for warming cold air; but it is more—it is a filter, and stops in their process all impure particles of dust, etc. Any one blowing the nose after dancing can see this. But we are not supposed to sing in cold air, nor in moving air where matter is held in suspension. We are supposed to sing in warm rooms and pure stagnant atmosphere.

Speech is physically influenced by latitude. Northern nations say, "Shut your mouth and keep your blood warm." Southern nations say, "Open your mouth and keep your blood cool." Hence, our language gravitates towards a closed mouth, and finishes on a consonant; while Italian gravitates towards an open mouth, and finishes on a vowel. The mouth is left open to take through it the greatest quantity of air in the shortest space of time.

It is to be noted that the speed in which things were taken when written was much slower than that in which they are taken now. I will take a few examples. A slow movement is the test of a principle.

"La Sonnambula" was written for Pasta, and first performed at the Canobiana Theatre in Milan, 1831. Take the *andante*, "Ah! non credea," and it will be found that each section exhausts the breath, and that it is impossible to go on in time unless a *full* breath is taken in *shortest* time—i.e. taken through the open mouth, left open and free by the vowel sounds. Or take the slow tenor music in "Il Pirata," written for Rubini, and performed at La Scala in the autumn, 1827, "Come un angelo celeste." None could possibly sustain this without breathing through the open mouth. Or take the slow movement, "Di pectore," from "Luceria," written for the Carnival of 1834! Or take the baritone part, "Deh non parlate al misero" in "Rigoletto" (La Scala, 1853). No one could possibly sing these in time by nose breathing.

Next, did any one ever see an Italian finishing his voice as he does on a vowel with open mouth, *ah*! his mouth to take an elongated breath through the contracted space of the nose? Never! Most English taught to breathe through the nose never recover themselves, but sing, as I once heard a somewhat popular tenor trained in the closed lips school sing, with a nasal introduction to every word, thus: "Ndeeper andeeper still."

I was taught never to change the form of the open mouth, and *never* to allow the reinforcement of the caverns to be exaggerated by the stream of vibrating air going into the upper spaces. In other words, the reinforcement of vocal tone was made under my teacher by multiplication in space *through* the walls, just as I may stamp on my floor and hear the reverberation in the cellar. If my foot goes through a rotten floor, I injure the floor of my dining-room, and may, perhaps, break my leg! This is typical of modern voice training. I prefer the training of my old master to all modern innovations; and as it is simply a question of animal physics and acoustics, I challenge the heads of the Academies in London to face the debatable points while they can get evidence in support of a fast-fading school, now, alas! almost extinct. CHARLES LUNS.

HERR HANS VON BÜLOW has revived at Berlin an early overture to Shakespeare's "Henry IV.," by Herr Joachim. The work is curious as being distinctly of the "advanced" school, to which the great musician is now decidedly opposed. The overture is said to have been remarkably well received.

ANOTHER real personage similar to the fictitious one in "The Postilion of Longjumeau," has been found in Hungary. This coachman, who is a baritone, has sung at the Theatre of Stuhlweissenburg, and his voice has made a sensation. He is a peasant, powerfully built, of rough exterior, and untrained.



## Music in Glasgow.

OUR musical season is now drawing to a close, but the last part is by no means the least important.

Touring companies with ballad programmes have been abundant, and whilst the party may have included many instrumentalists of the highest order, still the audiences somehow were not drawn, the only exception being at the Patti concert.

Programmes made up to a great extent of Royalty and drawing-room songs are now played out; something stronger is wanted to digest. A Wagner or Beethoven night, even with artists of little fame, now finds more favour with lovers of good music.

On 19th February we had the usual visit of the musical prodigy, in Max Hambourg, who gave a Pianoforte Recital in the Queen's Rooms. The audience was scarcely so large as one would have expected from his known ability, but the public are getting indifferent when the point of interest centres in the age of the performer. Still those present could not but discern the talent of the young pianist, who, if spared to more mature years, will yet be heard of. The programme contained Beethoven's Sonata in A major, and Concerto in D minor (Mozart), etc.

The pupils of the Athenæum gave a private concert in the St. Andrew's Hall on Thursday the 26th February. The hall was crowded with parents, relatives, and others interested in the various performers. Considering that the school only opened last September, and making due allowance for nervousness, etc., consequent on first appearances, the performance was highly creditable to all concerned. The programme included songs, solos on organ, piano, flute, and violin. A choir of lady students also rendered a Cantata, "The Naiads," by Oliver King, conducted by the Principal, Mr. Allan Macbeth. There is a preponderance of the female element in the school, which numbers nearly 700 students.

On 2nd March an Organ Recital was given in St. Andrew's Hall by Mr. J. K. Strachan, assisted by Mr. Ludwig, baritone, as vocalist. Mr. Strachan is doing his best to bring this much neglected organ before the public as a solo instrument, and was the means early this season of introducing M. Guilmaunt, the well-known French organist, to a Glasgow audience. We wish him all success in his endeavours. Being a late pupil of M. Guilmaunt, his selection naturally included works by the French composer, also Bach's C minor Prelude and Fugue.

The Glasgow String Quartet gave their sixth Subscription Concert in the Queen's Rooms on 24th February. The programme included Mozart's Quartet in G and Beethoven's Quartet in C. M. Sons played Handel's Sonata in A for violin in his usual finished and dignified style. Mr. Bradley accompanied. Fraulein Maria Fillunger was the vocalist.

The penultimate concert of the series was given on the 10th March, Mr. Philip Halstead being solo pianist. Haydn's Quartet in G, Rondeau in D minor (Schubert), also Concerto for two violins (Bach), were the principal items in the programme. Mr. Halstead's playing was characterised by good technique and true appreciation of his art.

We had two visits from Hallé's band last month, making in all four concerts this season. On 16th February Lady Hallé was advertised as solo violinist, but could not appear through indisposition. Her place was taken by Herr Willy Hess, leader, who played the solos set down for her, viz. Spohr's Dramatic Concerto, and Romance (Bruch). The programme contained the "Meistersinger" Overture and Beethoven Symphony No. 7.

At the concert on 28th February the band was augmented to over one hundred performers, and the chief items were Schubert's Symphony in C major, also orchestral selections from Berlioz's "Romeo and Juliet." Wagner's "Ride of the Walkyries" gave a fitting termination to one of the finest concerts of the season. It is superfluous to criticise the performances of this great combination of artists; their abilities are well known to all lovers of good orchestral music. Marie Fillunger was the vocalist, and sang "Ah!

Perfido," from "Fidelio," in her usual artistic style, but we scarcely think this excerpt suitable for the concert platform. The audience seemed to enjoy more her singing of songs by Brahms and Schubert, for which she was recalled.

Glasgow seems now determined to make amends for the indifference shown in late years to this band. The first two concerts were fairly well patronised, but on the last occasion St. Andrew's Hall was crowded to overflowing, and the audience fairly rose at the "grand Old Conductor's" entrance, and the reception he got will no doubt encourage him (if spared to return from his Australian tour), to visit Glasgow again next winter.

The series of concerts given every Saturday evening in the City Hall close on the 14th. The attendance has been well maintained, and altogether they have proved a success financially as well as musically.

Notwithstanding rumours to the contrary, August Manns has been again retained to conduct next winter's series of orchestral concerts. The band will be considerably augmented, and, if possible, put up to the full strength of the Crystal Palace Orchestra.

## Music in Bristol.

A MEETING of the guarantors and supporters of the Monday Popular Concerts Society was held at the Guildhall, Bristol, on the 16th of February. The financial statement was a very discouraging one, showing a loss of nearly £480 on the twelve concerts, this involving a call of 18s. 6d. on each guarantor. It would seem from this that the number of our citizens who really care for orchestral music of a high type is still small; but that they are enthusiastic is proved from the fact that it was unanimously decided that the concerts should be resumed at no distant date. The committee and officers were re-elected, and the cordial thanks of the Society were tendered to Mr. George Riseley, who has so generously given his services, and has conducted the concerts with so much success during the past year. We hope that the attendances at the forthcoming concerts may steadily increase, and that the next year's report may show a financial, as well as a musical, success.

Miss Mary Lock's second concert of the season was given on February 16 at the Victoria Rooms, before a crowded audience. The executants were Mr. T. Carrington, violin; Mr. Gardner, viola; Mr. Pavey, violoncello; Mr. Bourke, double bass; and Miss Lock, pianoforte. The programme included Schubert's Quintet in A for piano and strings; Sonata in G, piano and violin (Beethoven); Trio in A for piano, violin, and violoncello (Bennett). Miss Lock chose three of Grieg's *Morceaux Lyriques* as her solo, and deservedly won a recall. Mr. Worlock was the vocalist, and Mr. Fulford the accompanist. The third concert is announced for the present month.

The Bristol Musical Association gave their 78th concert on the 4th ult., when a good miscellaneous selection was performed. Part-songs were well sung by the choir, and the band, under Mr. G. Gordon, gave a very creditable rendering of Mozart's overture, "Die Zauberflöte." Miss Mill-Colman, Miss Marion Eyre, and Mr. Worlock were the vocalists, both ladies being strangers to Bristol. Mr. Howard Reynolds delighted the audience with his cornet solos, and Mr. G. Riseley won unstinted applause for his organ solos, notably Neukomm's "Storm," which is always popular. The audience was a very large one.

Special musical services have been held in several of the churches. Gaul's Passion Music was given at St. Mary Redcliffe, on the 5th ult., with orchestral accompaniment, the band being led by Mr. T. Carrington; and Farmer's "Christ and His Soldiers" was given at St. George's, Brandon Hill, on the same night.

The Society of Instrumentalists will give a concert in aid of the Bristol District Nurses Society, some time next month, at which H.R.H. the Duke of Edinburgh, who is the president of the Society, has

been asked to lead. Should he be able to do so, there is no fear that the concert will not be largely patronised.

Several concerts of interest are announced for the present month, but details are not yet fixed.

## The Term's Music at Oxford.

OXFORD, after the experiences of this Term, will cordially agree with the sage who remarked that "it never rains but it pours."

Indeed, from the commencement of Term up to Ash Wednesday we enjoyed an almost uninterrupted succession of musical feasts.

On 29th January the Choral and Philharmonic Society gave Dr. Hubert Parry's "Judith," having persuaded the composer to conduct the performance. Dr. Parry is responsible alike for the text and the music of his work, and we cannot help wishing that he had succeeded equally well with both parts of his task. Unfortunately, there is a want of dramatic cohesion between the different scenes which affects the success of the whole work. The musical interest, on the other hand, is continuously sustained. The modern oratorio is so often a collection of musical fragments, that it is a relief to listen to a work in which the composer gives free play to his knowledge of counterpoint, and by working out his themes gives his hearers time to appreciate the idea which he means to convey. By clearness of style and the learned use of simple materials, Dr. Parry has produced a fine piece of musical work. The soloists were Miss Anna Williams, who gave the difficult passages of declamation with great *verve*; Mr. E. Houghton (tenor), whose singing, if applause be the measure of success, carried off the honours of the evening; and Mr. C. J. M'Grath, who rendered his small part with effect. Both chorus and orchestra, thanks to Dr. Roberts, were thoroughly efficient.

On 30th January Sir Charles and Lady Hallé favoured us with a piano and violin recital such as Oxford seldom has the opportunity of hearing. Sir Charles played Beethoven's Grand Sonata in C, Raff's "La Filleuse," and Chopin's Grand Valse, which last received an enthusiastic encore. Sir Charles also joined Lady Hallé in Grieg's Sonata in F, and Three Fantasiestücke by Schumann. Lady Hallé also played Bruch's Romanza in A and Sarasate's "Tapateado," the last item being warmly encored.

At the Balliol Sunday Evening Concert on 1st February Mdlle. Janotha was the solo pianiste, appearing to the greatest advantage in Chopin's Polonaise in F sharp and Schumann's "Carneval."

On 5th February Mr. and Mrs. Henschel paid Oxford the tribute of one of their recitals. To criticise the performance is needless; but of the selection, which was incomparably sung, "The Erlking," by Loewe, and "The Lorely," by Liszt, pleased us most.

February 17th heard Dr. Joachim at the Musical Club. The chief item of interest was a new sonata for piano and violin (MS.) by C. H. Lloyd, performed by Dr. Joachim and Mr. J. Taylor (organist of New College). Of so complicated a work it is difficult to form a satisfactory opinion at first hearing, but to us the violin part seems to have been made subservient to that of the piano, which is treated with much more breadth.

On 13th February we had the pleasure of hearing Herr Stavenhagen. In the "Moonlight" Sonata he was not heard to very great advantage, his rendering being somewhat exaggerated. Schubert's Impromptu in A flat and Menuett in B minor were admirably performed; but in the Chopin selection—Nocturne in E flat, Valse (posthumous), and Polonaise in A flat—the performer was at his best, both the second and third pieces gaining encores. The rest of the programme consisted entirely of transcriptions by Liszt.

On 25th February an exercise for the degree of Mus. Doc., entitled "Adoration," by F. R.



Greenish, was performed; but neither work nor performance calls for special comment. The Hebdomadal Council have brought forward a statute declaring it expedient "that the performance of the exercise for the degree of Mus. Doc. be abolished." If this becomes law, it will much reduce the expense of taking the degree.

Numerous matters of minor interest have occurred, for mention of which we have no space.

## Middlesbrough Notes.

THE last of Mr. Felix Corbett's Ballad Concerts for the season took place on February 18th, and was a fitting and brilliant climax to the very successful series. The vocalists were Mesdames Nordica and Hope Glenn, and Messrs. Edward Lloyd and Santley. Such a brilliant combination naturally attracted a crowded audience to the New Town Hall. Madame Nordica, who made her first appearance in the district, was in fine voice, and her extensive vocal powers were fully displayed in such varied selections as the grand aria, "Plus grand dans son obscurité," from Gounod's "La Reine de Saba;" the well-known bolero, "Merce dilette Amiche;" and an exquisite little song of her own, "Enduring Love." In response to enthusiastic encores, the accomplished lady further charmed her audience with a very dramatic rendering of Goring Thomas' lovely song, "A Summer Night," and with delicious piquancy, "Beware," by Moulton. It was a change having something in the way of encore (if encores there must be) from "Home, Sweet Home," which song, though charming enough in its way, certainly deserves an honourable retirement for an indefinite period.

Madame Hope Glenn, who was also in good voice, sang in English "Lascia ch' io pianga" with dignity of expression, but the noble air is certainly heard to more advantage in Italian, whereby greater breadth of tone is obtained. The fair artist, who was recalled three times (a good contralto is always sure of a hearty welcome from a Middlesbrough audience), also contributed "Harvest Time" (Ernest Birch), "Bella Napoli" (Boscovitz), the latter a song in the barcarolle style so much in vogue now, and, by way of encore, the Scotch song, "Doon the burn, Davie."

Mr. Edward Lloyd was heartily received as an old favourite, and sang, in his own irreproachable style, "The Garland" (Mendelssohn), Schubert's "Serenade," "I'll Sing thee Songs of Araby," and a new and well-written song by Mr. F. Corbett, "We cannot Part." It will be easily understood how the audience clamoured for more from the tenor, who good-naturedly responded with "Come into the Garden, Maud," and "When other Lips."

Mr. Santley, whose powers seem in no way impaired by time, had the ovation of the evening, and it is almost needless to describe with what intensity and dramatic effect the famous baritone sang Schubert's "Erlking," or how vigorously he gave "The Wolf," and by way of contrast the sly humour which he infused into his singing of "The Vicar of Bray." Everything was encores in a most determined manner, the enthusiasm at last culminating in cheers, and Mr. Santley will carry away pleasing recollections of this his first visit to Middlesbrough.

Mr. Felix Corbett, although working hard as accompanist throughout the evening, was heard to great advantage in his pianoforte solos, "Wiegand" (Henselt) and Raff's "Rigawdon," the former being characterised by refinement and artistic phrasing, and the latter with brilliancy and firmness. His playing of the accompaniment to the "Erlking" also deserves recognition. The concert terminated by the vocalists singing, unaccompanied, "In this hour of softened splendour," and the ensemble was so perfect that it made one regret there was not more concerted music in the programme. Mr. Corbett must be congratulated upon the great artistic success of all his concerts, and it is gratifying to learn that they are to be continued next season.

It is understood that Mesdames Nordica, Fanny Moody, Antoinette Sterling, and Nettie Carpenter, Messrs. Edward Lloyd, Foli, C. Manners, and C. Santley, will be re-engaged, and there are rumours that several other distinguished stars may be induced to visit Ironopolis, under the auspices of the plucky young entrepreneur. *Fortuna favet fortibus.*

On the 4th ult., the South Bank Choral Society gave a creditable performance of "Judas Maccabæus," the soloists being Misses Naomi Hardy, Hannah Jones, Maldyn Humphreys, and Lucas Williams.

The Carl Rosa "Carmen" Company commenced a week's engagement at the Theatre Royal, March 8th. In addition to "Carmen," "Faust," "Bohemian Girl," and "Il Trovatore" were also given. Mme. Marie Roze was fascinating as usual as the wayward gipsy, and Mr. Durward Lely invested the rôle of Don José with great dramatic power.

In "Faust," clever Miss Amy Sherwin was Marguerite; Mr. Montegriffo, whose upper register is particularly good, being Faust. Miss Lily Moody was a charming Siebel; but would not "When all was Young" have suited her better in A? for the lower notes of the *cadenza* at the end were apparently a little forced, as the young lady appears to be more of a mezzo-soprano than contralto. The feature of the performance was the Mephistopheles of Mr. Bowman Ralston. It was a splendid conception throughout, and rarely does one hear such perfect enunciation in English opera. It is to be hoped that Mr. Bowman Ralston may now be frequently heard, for he appears to be a thorough artist.

Both band and chorus did good service, and were kept well in hand by the conductor, Mr. Walter Van Noorden.

The operas were capitally mounted, and reflected every credit on the Messrs. Imeson, the proprietors of the elegant theatre.

## Notes from Leeds.

THE last of the Leeds Subscription Concerts was given on Feb. 4th, when Dr. Joachim was accompanied by Miss Fanny Davies and Mr. Piatti, as in former years. Miss A. Janson was the vocalist. The instrumentalists (including Mr. A. Gibson) gave the E flat Pianoforte Quartet of Schumann's in a well-nigh perfect manner, and Miss Davies joined Mr. Piatti in an equally good performance of Rubinstein's favourite Sonata in D. All the solos were short pieces, and served as a means for the display of the phenomenal powers of the performers, of whom each had to respond to an encore.

The fifth "Musical Evening" was held on Feb. 24th, when Mr. Haddock (who, by the way, has just been playing with Dr. Joachim in one of Spohr's duets for two violins at Huddersfield) was supported by Mr. Emil Bach; and a particularly good programme included Beethoven's F major Sonata for pianoforte and violin, and Raff's grand Duo on "Tannhäuser" for the same instruments. The concert-giver played a couple of pieces written for the occasion by Mr. Bach, consisting of an Intermezzo and a Polish Dance, as well as an Andante and Scherzo by F. David. Miss Trebelli sang with much charm Mr. G. P. Haddock's song, "The Soul's Awakening," and others by Bishop and A. Thomas.

Messrs. Christensen (pianoforte), Gutfeld (violin), and Giessing (cello) gave a concert, at which Gade's pleasing "Novelletten" were very sympathetically played, as well as the first movement of Schubert's Trio in B flat. Fantasias were the order of instrumental solos, but the pianist played a musicianly "theme with variations" of his own composition, and Mme. Reconschewitz sang several songs.

Reference last month should have been made to Mr. Dittmar's concert, when he played, with Mr. F. Dawson, Dvorák's Sonata in F, Op. 57, for violin and piano. Mr. Dawson's playing of Schumann's "Carnaval" was, however, the feature of the concert.

An excellent popular concert was given at the Town Hall on Feb. 17th, under the management of Ald. Spark, the Festival hon. sec., for the benefit of

the Royal Servants' Orphans Society, when the following most generously gave their valuable services, viz.—Madame Nordica, Mr. E. Lloyd, Mr. Santley, Mr. Alfred Hollins, and last, but by no means least, Mr. Alfred Broughton and his select choir. Space will not allow even the main features of the programme to be quoted, but there is no wonder that such artists should have drawn and delighted an enormous audience, and, doubtless, the efforts of the promoters and performers will supply a substantial addition to the fund.

On the occasion of a political bazaar, "El Escabano, or the Rough and Ready Letter Writer," a new operetta by a Leeds librettist and composer, was produced in the Civil Court in the Town Hall. Mr. R. Oglesby has constructed a funny little story on the complications arising out of the employment of the same letter by the public writer in the case of two separate pairs of lovers who, of course, are acquainted. The music of Mr. Arthur E. Grimshaw is very bright and sparkling, and contains some distinctly original touches. Another short work by the same authors was given on a special occasion recently at the pantomime at the Grand Theatre, when, however, it proved to be, not unnaturally, considerably above the heads of an ordinary pantomime audience.

## Music in Australia.

THE first month in the New Year has been marked by a distinct lull, following upon the exceptional activity in musical matters in Sydney which characterised the latter half of 1890. On the evening of 1st January, Madame Patey, who had been heard in the contralto music of the "Messiah" at the two fine performances of that oratorio by the Philharmonic Society, appeared for the last time in Sydney previous to her departure with a concert party for a tour in China and Japan. The programme consisted almost entirely of national songs, rendered in her own inimitable style by Madame Patey, who also sang (by desire) "Alas, those chimes," from "Maritana." An especial interest is attached to this circumstance from the fact of the residence in Sydney for some time of the composer of the opera. There was a large and enthusiastic audience, which almost filled the great Centennial Hall.

The large organ in the hall just mentioned has not been heard during the past month, pending the appointment of a permanent organist.

The Philharmonic Society announce two performances of Sullivan's "Golden Legend," on the 11th and 14th of February.

In Melbourne the regular performances of the Victorian Orchestra, of which Mr. Julius Herz is now the manager, have been continued. During the month the symphonies performed have been the "Jupiter" and G minor of Mozart, Schumann's No. 1 in B minor, Raff's "Lenore," Haydn's No. 9 in C minor, Schubert's in C major, and Cowen's Scandinavian Symphony. Amongst the novelties presented for the first time to a Melbourne audience have been the ballet music to Gounod's "Faust," the first Suite "Bal Costume," Rubinstein and Grieg's incidental music to Ibsen's "Peer Gynt."

The orchestral music has been diversified by vocal numbers rendered by Miss Anna Steinhauer, and solos by members of the band, viz.—Mr. Theo. Liebe (violin), Mr. W. R. Morton (oboe), and Mr. W. T. Barker, A.R.A.M. (harp); Mr. Hamilton Clarke, Mus. Bac., being the conductor.

Concerts have also been given in the Exhibition Building by the recently organised Melbourne Orchestra, consisting of nearly 100 performers. At these promenade concerts programmes of a popular character, *à la Jullien*, have been presented, and Miss Claire Duvall and Miss Tasina Sherwin have appeared as vocalists. The conductor is M. Leon Caron.

Bi-weekly organ recitals have been given in the Town Hall by Mr. David Lee, organist to the Corporation.



## Music in New Zealand.

THE Harmonic Society at Wellington, the capital of the colony, has just concluded a very prosperous season with an excellent performance of Cowen's "Sleeping Beauty." This charming and delicate work received the utmost care in its preparation at the hands of the Society's conductor, Mr. Robert Parker, and the part of the Princess was beautifully sung by Lady Campbell, the other parts being filled by competent amateurs.

Other works produced by the Society during the season have been Sullivan's "Golden Legend," of which two performances were given; and Barnett's "Ancient Mariner." Mackenzie's "Rose of Sharon" was in the prospectus and has been in rehearsal, but its performance has been deferred, as it was found impossible to get up the difficult music in the time. "Elijah" was performed during Mr. Santley's memorable visit, when New Zealand amateurs had the privilege of hearing the great baritone in his greatest part.

The "Messiah" was given as an extra Christmas concert, and at this performance the Society had a great advantage in the co-operation of Madame Marion Burton (the well-known contralto of the Carl Rosa Company) and her talented little company, which included Miss Colbourne Baber (soprano), Mr. H. Stockwell (tenor), Mr. Frank Bradley (organist), and M. Poussard (violinist). The chorus and orchestra were excellent, and the performance was a very great success. Mr. R. Parker was, of course, the conductor.

The local Orchestral Society (under Mr. J. B. Connolly) has also done good work during the year, and has produced, among other works, Mendelssohn's Scotch Symphony and Schubert's Great Symphony in C. A series of capital chamber concerts has also been given, and at one of them Schubert's Octet was played in its entirety, with Mr. Connolly as leader. A lecture on Schubert and his works was also given by Mr. R. Parker.

Mr. MacDuff Boyd, an esteemed local professor of the violin, gave an excellent concert during the season with his pupils, when Schubert's Unfinished Symphony in B minor received a very careful interpretation, the work done by the young violinists being thoroughly satisfactory.

At Mr. Robert Parker's annual concert a fine programme, chiefly orchestral, was presented; including Moszkowski's "From Foreign Parts," Grieg's melodies for string orchestra, Beethoven's "Egmont" and other classical overtures, and the same composer's great concerto for violin (1st movement), in which Mr. Boyd played the solo instrument.

The musical profession of the city has during the year received an important addition in the person of Mr. T. Tallis Trimmell, Mus. Bac. Oxon., a well-known Church musician, who accepted the position of organist of one of the city churches. The number of teachers in the principal New Zealand centres is now very large in all branches, and competition will soon be as keen as in England, while the cost of living is, of course, very much greater.

With organ recitals, musical lectures, and innumerable private concerts, in addition to the frequent visits of travelling concert companies, it will be seen that there is no lack of musical activity in this very remote part of the world.

## Music in Leicester.

[FROM OUR SPECIAL CORRESPONDENT.]

MR. J. HERBERT MARSHALL'S fourth grand ballad and instrumental concert of the present season took place at the Temperance Hall on 5th March. In spite of the fact that Madame Neruda, Miss Florence Ward, and Mr. Clifford did not fulfil their engagements, the concert was in every way a complete

success, the house being well filled. The artistes engaged during the evening were Madame Mary Cummings, Mdle. Marie Titiens, Mr. Lawrence Kellie, Mr. Robert Newman, Senor Arbos, and Herr Alfred Christensen. It is to be hoped that Mr. Marshall will be more successful in his next essay, and not have to fall back on substitutes at the last moment.

THE Christmas concerts in aid of the Children's Hospital and Infirmary netted £916, 18s. 10d., after paying £144, 3s. 1d. expenses.

THE members of the newly-formed Choral Society at Barwell gave their initial performance on 3rd March of "Judas Maccabeus," under the conductorship of Mr. W. Smith, the band and chorus numbering sixty performers.

THE fourth annual concert on behalf of the Railway Benevolent Institution and Orphanage took place at the Memorial Hall on 7th March. There was a very large attendance. Mr. Councillor J. Herbert Marshall presided. The following ladies and gentlemen assisted:—Miss A. M. Jelley, Miss Russell, Messrs. T. B. Laxton, A. Page, J. M'Robie, J. J. Curtis, Hy. Nicholson, T. Henshaw, and J. Windley; Mr. and Mrs. Barrows at the piano.

A CONCERT was given at Donisthorpe, on 7th March, in aid of the Donisthorpe String Band. A varied programme of vocal and instrumental music was successfully rendered, the attendance was large, and the result very satisfactory.

THE annual concert in aid of the Miners Hope Lodge took place at the Public Hall, Coalville, on 7th March. The management was in the hands of Mr. W. Atkins, of Leicester, who brought over a capital combination of talent,—Miss N. Allcroft, Miss H. Blair, Mrs. A. Day (accompanist); Messrs. Oscar Barton, J. T. Jarvis, G. Brahee, F. Hill, and the Brothers Loyall. There was a very fair attendance.

THE St. Barnabas Vocal Society gave a vocal and instrumental concert at Wellingborough on 9th March. The programme was an attractive one.

MR. J. ADDISON ADCOCK gave an excellent concert in the Memorial Hall, New Walk, on 10th March, in aid of the Scholars Examination Prize Fund. The Leicester Vocal Octette, which took part, were heard to considerable advantage, gaining warm applause.

MR. HARRIS, assisted by the Nottingham Order of Oddfellows, gave a concert on 11th March to the blind people of Leicester.

A VERY successful concert was given at the Dover Hall in aid of the School Fund. An excellent programme was arranged by Miss Deacon.

## Music in Portsmouth.

ON Tuesday, February 24, was held the first meeting of the massed choirs at the Portsea Parish Church, when a total of 160 voices effectively rendered a number of suitable items. Specially noticeable was their part, "The Wilderness," by Sir John Goss. Mr. J. W. D. Pillow had control of the musical arrangements, while Mr. G. S. Löhr of St. Jude's presided at the organ.

A new feature in Portsmouth church music is the introduction of a miscellaneous programme at the

monthly musical service at the Portsmouth Parish Church, where Mr. H. Harvey Pinches is organist.

In aid of the Early Closing Movement, a concert was given at the Victoria Hall on Wednesday, 18th February, when Mr. Harvey Pinches played with much taste some organ solos, and was very successful in the Finale to the Fourth Symphony (Schubert). Trios were well rendered by Miss Minnie Rawson (violin), Miss Pattie Rawson (violin), and Mr. Pinches (piano). Miss Amy Harn recited, and Mr. R. Y. Banks and others sang.

Many largely attended Organ Recitals have been given at the Town Hall, among the executants being Mr. Godwin Fowkes and Mr. John Holloway, A.C.O., who accompanied his sister, Miss Marie Holloway (violinist).

On Wednesday, March 4, Major Thornton Wyon, an amateur, Mr. Griesbach, and Mr. Pinches also did duty in the same direction on subsequent Saturdays.

At the Theatre Royal Mr. Auguste Van Biene's company with "Faust up to Date" has been attracting large audiences.

Mr. W. E. Green's Choir (favourably placed in Crystal Palace choral contest), in connection with the Temperance Choral Union, entertained a considerable gathering at the Victoria Hall on March 4. A few special items were the anthem, "Judge me, O God," "Lift thine eyes," "He watching over Israel" from "Elijah." The soloists were Mme. Bessie Webber and Mr. W. P. Richards. Mr. Harvey Pinches accompanied.

Mr. H. A. Storry's Promenade Concerts on South-sea Clarence Pier continue to attract large audiences on Saturday afternoons. The string band of the R.M.L.I. (Mr. Geo. Miller, bandmaster) occupies the orchestra, and the artistes have included Miss Meredyth Elliott, Miss Fatti Winter, Mr. Edwin Houghton, Mr. Reginald Groome, etc.

## A Royal Composer.

THE *Neue Zeitschrift für Musik* tells the following tale of the late King William III. of Holland. His Majesty, who was a great lover of music, and believed himself to be a composer of no mean order, once perpetrated an opera. It was called "L'Esclave de Camoens," and proved a "respectful" frost when produced in the Dutch town of Arnheim. William's method of composing was most peculiar. He used to order his secretary, Mr. Van der D—, to the piano, and walk humming through the room. Then, after a pause, he exclaimed, "Play, Van der D—, ta-da-da! pom-pom! la, la!" Van der D—, whose thoughts were sometimes wandering, obeyed, and played some random tune which just occurred to him. Wrath of His Majesty: "I did not sing pom-pom! ta-da! Van der D—! I sang ta-da-da! pom-pom!" "Excuse me, sire; ta-da-da? pom-pom." "Have you now well grasped the melody?" inquired the king. "Quite, your majesty." "Then you may go home and write it down." "Yes," said Van der D—; but by the time he got home he had forgotten all about the downright regular royal music, and wrote down a tune of his own. When next day he presented his manuscript to the king, William smiled with pride, and invariably said, "I am not at all a bad composer, am I, Van der D—?" during which allocation the secretary's face was "as good as a play." And thus "L'Esclave de Camoens" was bred and born.

THE action of the University of Durham in granting musical degrees by examination, seems to have met a great want, and to be much appreciated by musical students. At the first preliminary examination for Mus. Bac., held in Michaelmas Term 1890, fifty-nine candidates were successful. The examiners were—Sir J. Stainer, M.A., Mus. Doc., and P. Armes, Esq., Mus. Doc., Organist of Durham Cathedral.



## The Winter Season in Birmingham.

### THE FESTIVAL CHORAL SOCIETY.

SINCE their annual Christmas performance of the "Messiah" on December the 26th, the Festival Choral Society have only given one concert—a performance of Dr. Villiers Stanford's "Voyage of Maeldune," and Dr. Hubert Parry's "Ode to St. Cecilia," both of which were composed specially for the last Leeds Festival, and were now produced for the first time in Birmingham. Dr. Stanford conducted his own work, Mr. Stockley conducting that by Dr. Parry, and the principal singers were Miss Macintyre, Miss Eleanor Rees, Mr. Barton M'Guckin, and Mr. Andrew Black. To say that both works were splendidly performed would scarcely be adequate praise,—principals, band, and chorus seeming all to take their allotted parts *con amore*, with the natural result of an enthusiastic reception on the part of the audience, and much well-earned gratification on the part of those who were responsible for the production of the works, Dr. Stanford expressing his appreciation of the performance of his very clever and difficult work in strong terms of praise. The next concert of this Society will be given on 23rd April, and will, as usual with the last concert of the season, consist principally of part-songs and madrigals.

### MR. STOCKLEY'S CONCERTS.

Two of Mr. Stockley's series of Orchestral Concerts have been given respectively on 5th February and 5th March, and were both well attended. At the first the interest principally centered upon a Ballade for full orchestra, composed in the early part of last year by Mr. C. Stewart Macpherson, and conducted on this occasion by the composer himself. The music, which had been previously heard in London, is at times decidedly *piquant*, and is invested with a strong northern flavour by the peculiar minor scale which predominates in the work. Herr Wolff played with much grace the Canzonetta from Godard's Concerto Romantique, with full orchestral accompaniment—a somewhat slight piece for such a concert, and was encored in the second part for his rendering of a Revêrie by Ten Brinck, and a Polonaise by F. Laub. Handel's fine recitative and air from "Semele," "Awake Saturnia," was finely sung by Mme. Cole, whose renderings of Robert Franz's "Slumber Song" and Romani's "Lotus Land" later on in the concert were remarkable for their delicacy of expression, and Mr. Philip Newbury fairly won the applause with which Gounod's "Salve Dinora" and Sir Arthur Sullivan's "Come, Margarita," were received. The principal orchestral work performed was Gade's Symphony in C minor, Op. 5, and honourable mention is due to Mr. Elgar's "Froissart" Overture written for the Three Choirs Festival held last year at Worcester. Both works were very finely played under Mr. Stockley's experienced conductorship, and mention should be made of Mr. Griffin's fine viola playing in the accompaniment to Godard's Canzonetta.

At the second concert Miss Alice Gomez and Signor Foli were the vocalists, and Herr Schonberger the solo pianist. Miss Gomez's sympathetic voice and clear enunciation were heard to great advantage in Stephen Adams' pathetic song "By the Fountain," and Signor Foli was all his old self in Mendelssohn's "I am a Roamer" and T. Sargeant's "Blow, thou Wintry Wind." The performance of Herr Schonberger, who appeared a short time since at a concert given by Mr. Stockley at Wolverhampton, was truly phenomenal. His principal solo was Rubinstein's colossal Concerto in D minor, Op. 70, with accompaniments for full orchestra, and the immense difficulties of execution with which this work bristles were evidently but the merest child's play to the performer. Some of your readers may remember the triumphant success attending its production, some three years ago, at Mr. Henschel's London Symphony Concerts, when the

solo part was entrusted to the same artist. Herr Schonberger's other solos were Chopin's Nocturne in G major, played as Chopin should be played; and a Hungarian Dance of his own composition; needless to mention the recalls and encores which were showered upon him after both his appearances. The orchestral numbers included a concert overture, No. 8, by Mr. C. E. Stephens, conducted by the composer, whose Symphony in G minor, produced at Mr. Stockley's concert in April last, has since found its way to London. The work, which is very melodious, was capitally played, and received with much favour by the audience. Gade again claimed a corner in the programme for his wonderfully sombre and romantic overture, "Nachklänge von Ossian," and much interest was aroused by the performance of Dr. Mackenzie's prelude and three entr'actes composed for the drama of "Ravenswood," produced at the Lyceum last September, a suite of pieces which do honour alike to the composer and to the English school of music. Under Mr. Stockley's baton the orchestral part of the concert went capitally, especially the accompaniments to the soloists and the dreamy strains of Gade.

### MESSRS. HARRISON'S CONCERTS.

Having given the third and fourth of their concerts, Messrs. Harrison's series have come to an end for this season. The chief interest at the third of these was naturally felt in the performance of little Max Hainbourg, of whom so much had been written, on the piano. His performance, while good enough to secure an audience for a recital which he gave under the auspices of the same experienced *entrepreneurs* a few days later, was decidedly disappointing. It was, of course, very good for a lad of his years, but was wanting in power and finish, and by no means equal to that of young Hoffmann last year. The other soloists were Miss Nettie Carpenter on the violin, and Monsieur Van Biene, who played exquisitely on the violoncello. The vocalists included Miss Macintyre, whose good technique and fine tone were heard to advantage in Verdi's cavatina, "Tacea la notte," and Gomes' "Mia Picciarella," which was given with such charm of voice as necessitated an encore, when "Robin Adair" was substituted, to the manifest delight of the audience. Hatton's "Enchantress" lost nothing of its power at the hands of Miss Alice Gomez, whose *mezza voce* was especially fine, and Hatton's splendid song, "The Wreck of the Hesperus," was given so dramatically by Mr. Maybrick, and with such passionate declamation, as roused the audience as one man, and the burst of applause which followed the deep silence in which the song was sung, showed how much they were stirred by the pathetic way in which the story had been told. Mr. Henry Piercy's pleasant voice was also heard to advantage in Goring Thomas's ballad, "The Woodland Flower," and Signorina Gambogi sang Hope Temple's "Thoughts and Tears" very delicately. Though last, not least, our old favourite, Madame Trebelli, reappeared after many years' absence through ill-health, and awakened old memories by her rendering of Donizetti's Brindisi, "Il segreto per esser felice."

At the last concert Sir Charles Hallé's celebrated band appeared under their veteran conductor. Unfortunately Lady Hallé, having been ordered abroad, was unable to accompany them as originally arranged, and Miss Nettie Carpenter accordingly appeared in her stead. That the performance of the band was very fine goes without saying, and it is only needful, therefore, to mention that the principal numbers entrusted to them were Beethoven's grand Symphony No. 8 and Wagner's Prelude to the "Meistersinger." They also performed Grieg's "Peer Gynt" suite, which has already been twice heard at Mr. Stockley's concerts, Cherubini's Overture to "Anacreon," and the evergreen Wedding March. Miss Nettie Carpenter fairly took her audience by storm with a very fine rendering of Wieniawski's Concerto, and her performance of Sarasate's brilliant Zigeunerweisen was equally artistic. The vocalists were Mdle. Trebelli, who gave Bishop's "Should he upbraid" with much taste, and Mr. Santley, who sang the "Erking" with all his old fire. Sir Charles Hallé, besides conducting his admirable orchestra, played a couple of pieces by Chopin in his happiest and most unaffected style.

### MR. SIMS REEVES' FAREWELL CONCERT.

The admirers of our great tenor thronged the Town Hall on 12th February, when Mr. Sims Reeves gave his farewell concert. The list of artistes who supported the concert-giver included Mrs. Hutchinson, Miss Gomez, Miss M'Kenzie, Mr. Douglas Powell, Mdle. Janotha (pianoforte), Mr. Sharman (violin), and Master Jean Gerardy, the young Belgian violoncellist. The concert was a pleasant one to look back upon. The veteran singer was in good voice, and besides giving his old favourites, "The Bay of Biscay," "Come into the Garden, Maud," and "Waft her Angels," introduced a new song, "The Garden of Roses," by A. S. Beaumont.

### CLEF CLUB CONCERT.

At the commencement of the year the Clef Club gave their annual invitation concert, which was rendered the more interesting by the production of a cantata, "Damon and Phintias," for male voices and orchestra, by Mr. Ebenezer Prout, and conducted by the composer. The second part of the concert consisted of part-songs by the choir, with songs by Miss Alice Lamb and Mr. Walter Crostbee, who, with Mr. Wilson and Mr. Taunton, were responsible for the solos in the cantata, and included a very fine rendering of Max Bruch's Concerto in G minor by Mr. Fred. Ward, accompanied by the orchestra under the direction of Mr. G. Halford.

### OTHER CONCERTS.

The Saturday Popular Concerts have pursued the even tenor of their way, now being given by one Society and anon by another. Amongst the most noticeable have been the concerts of the Musical Guild and of the Choral and Orchestral Association, including Gault's "Ten Virgins," Beethoven's Choral Fantasia, Macfarren's "May Day," and other works. Two concerts at which the performance of orchestral music has reached a high standard have also been given by the Birmingham Amateur Orchestral Society. The principal soloists have been Mr. W. Astley Langston with a very fine rendering of Mendelssohn's Pianoforte Concerto in D minor, and Mr. T. M. Abbott with an exceptional rendering of Mackenzie's Violin Concerto, the band of the Society contributing the accompaniments in each case. The Midland Musical Society, now becoming firmly established in public favour, gave a most praiseworthy performance of the "Elijah" on Monday, 16th February, under the baton of Mr. H. M. Stevenson, and the Birmingham Choral Union produced exactly a month later Dr. Heap's Cantata, "Fair Rosamund." It is sad to reflect that our local musician's work should have aroused angry feelings in the breast of any of the *unco guid*; but at a recent meeting of the local Vigilance Society one gentleman referred in terms of strong condemnation to this cantata on account of the subject of the same, even suggesting that we might as well have one on the subject of "Mr. Parnell and some one else." The gentleman certainly deserves credit for a livelier imagination than is often found in such prosaic circles. The soloists engaged in the cantata (which was first performed at the North Staffordshire Festival last October) were Mrs. Hutchinson, Miss Lizzie Neal, Mr. Iver M'Kay, Mr. Bantock Pierpoint, and Mr. W. Bennett; while Mr. Perkins presided at the organ, and band and chorus were both sufficiently numerous and of good quality. The work, given under the direction of Mr. T. Facer, received a capital exposition, and there were loud calls for Dr. Heap at the end of the performance. The second part of the concert was of a miscellaneous character, and included a Concert Overture in A minor by our townsman, Dr. H. W. Wareing, admirably given under the baton of the composer.

The Masonic Hall has been the scene of many smaller concerts, including Mme. Miller's concert of chamber music, with the Shinner Lady-Quartet; Mr. and Madame Oscar Pollock's annual concert on 19th March; and a chamber concert given by the Willy Hess Quartet on 20th January, with Dr. C. S. Heap at the pianoforte.

### MR. THOMAS'S CONCERT.

Amongst many suburban concerts which have taken place since Christmas, one given by Mr. Thomas at King's Heath on 6th February deserves special mention. Dolby's "He thinks I do not love him," exquisitely sung by Madame Whitaker, Ascher's old favourite, "Alice, where art thou," given by Mr. Lloyd, and Miss Elsie A. Baugh's artistic rendering of Cowen's "It was a dream," were the most successful of the vocal solos; while Raff's well-known Cavatina and Papini's "Souvenir de Sorrente" received adequate interpretation at the capable hands of Mr. A. Woolley, a former pupil of Mr. Clarendon. A number of glees given under the direction of Mr. Thomas were favourably received, *Symphonically* "Maiden of the Fleur de Lys" being encored; and the same honour was accorded to Raff's pianoforte duet "Tarentelle," capitally played by Mr. Thomas and Mr. W. B. Hicks. R. B. BANNIKELL



## Foreign Notes.

*Apropos* of the hundredth anniversary of the birth of Carl Czerny, on the 21st of February, Herr Eduard Hanslick has written a most interesting article in the *Neue Freie Presse*, giving many personal recollections from the autobiography of Czerny, which is now in the possession of one of the Musical Societies of Vienna.

CZERNY was born in Vienna, where his father Wenzel Czerny was a music-teacher. He played "little pieces" at the age of four, and at nine years old performed the C minor Concerto of Mozart. At that time he was considered the best pianist in Vienna, after Moscheles and Hummel. He began to give lessons at fourteen, and by the time he was fifteen was very highly thought of as a teacher. At the age of ten, he was received as a pupil by Beethoven; and his account of his first visit to his great master is rather amusing. He says: "I was about ten years old when Krumpolz took me to see Beethoven" (Krumpolz was a violinist, and a friend of the elder Czerny). After telling how happy and how frightened he felt, he describes the walk with his father and Krumpolz to Beethoven's house.—"We went up ever so many stairs, to the fifth or sixth story; a rather dirty-looking servant took our names to Beethoven, and then came back and admitted us. A very desolate-looking room, strewn with papers and articles of clothing, a few boxes, bare walls, hardly a chair except the one at the *Walter Fortepiano*; . . . and in this room a company of six or eight people, among them the two brothers Wranitzky, Süssmayer, Schuppanzigh, and one of Beethoven's brothers. Beethoven himself wore a coat of rough (*langhaarig*) dark grey cloth, and trousers of the same, so that I immediately thought of the picture of Robinson Crusoe in the book which I was reading just at that time."

Czerny played the Mozart Concerto and the Sonata Pathétique. Beethoven was pleased with the performance, and said to the boy's father: "Your son has much talent; send him to me twice a week. Get him Philip Emanuel Bach's *Lehrbuch*, *Die wahre Art das Clavier zu spielen*,—let him bring it with him."

THE lessons were not always very regularly given. Beethoven was sometimes out when the child went to his house, at other times he was busy, and then poor little Carl had to go away again. Gradually the thing came to an end; but Czerny speaks gratefully of the great master's valuable method of instruction. He says: "In the first lessons, Beethoven made me play only scales in all keys—showed me the only true way of holding the hand and the fingers, and particularly told me how to use the thumb." He goes on to say that it was not until many years afterwards that he found the full benefit of these instructions. Beethoven was also very anxious that he should acquire a perfect *legato*, his own *legato* being, as may be imagined, wonderful.

CZERNY became Beethoven's assistant in many ways, and was selected as the teacher of his nephew Carl. No wonder that he was a life-long worshipper of the great master. He enjoyed the privilege of studying Beethoven's works under his personal guidance.

HAUSLICK goes on to say: Czerny was, to the end of his life, one of the most diligent of men. He always rose early, and began work immediately after breakfast. As he had neither family nor relations, the greater part of his income remained untouched. At his death, his fortune of 100,000 florins was, with the exception of a few legacies, all left to benevolent institutions. After the year 1854 (he died in 1857), Czerny was rarely seen outside his house. His one relaxation was a short mid-day walk, and a little visit to Diabelli's music shop. The little, sickly-

looking man, with the gold-rimmed spectacles and the big round snuff-box, looked rather like a school-master at the first glance. He was gentle, quiet, modest, benevolent, helpful, upright.

CZERNY's works, nearly a thousand in number, consist of symphonies, concertos, trios, quartets, sonatas, masses, etc., besides the celebrated Studies, upon which his fame rests. He was a poet and dramatist also. Some of his works: "Das Krämermädchen," "Die Wechselfälle," "Die Harfenspielerin," etc., being in the possession of the same musical society which has preserved his *Recollections of my Life*.

THE programme of the Lower Rhenish Musical Festival is to consist of the following works, among others: Handel's Concerto for two Orchestras, Haydn's "Seasons," Beethoven's C minor Symphony, Concerto in E flat, and an Aria from "Fidelio;" Schubert's C major Symphony, Weber's Overture to "Oberon," Schumann's "Faust" (second and third parts), Wagner's Vorspiel and Liebestod from "Tristan," and the Finale from the "Meistersinger," and Berlioz's "Carnaval Romain." The soloists are to be Fräulein von Sicherer, Frau Wirth, Herren Birrenkoven, Von zur Mühlen, Eugen d'Albert, and Perron.

"LOHENGGRIN" has lately been represented at Rouen, Angers, and Nantes, with the greatest success.

VERDI's "Otello" has been presented for the first time in France at the Casino, at Nice. The artists engaged were Madame Musiani, Tamagno, Victor Maurel, Paroli, and Coralupi. The performance was a triumph for all concerned.

THE Nice public had an opportunity a few days later of hearing Madame Adelina Patti in "Lucia di Lammermoor," an opportunity which was eagerly welcomed, the house being full, and the applause tumultuous.

MADAME PATTI is said to have made arrangements for a tour in Germany and Austria, during which forty-six concerts are to be given. Vienna, Prague, Trieste, etc., are mentioned among the towns which are to be visited, and the payment for each concert is to be £550.

THE new opera house at Bucharest is to be a kind of double theatre, with a movable stage, etc., so that in winter it will be like an ordinary theatre, whilst in summer it is to be open, with large galleries and a garden in the parterre! The winter house is to be seated for 1500 people, and in summer 2500 can be accommodated.

ITALIAN papers announce that "Falstaff" is not to be produced at La Scala, but at Genoa, on the occasion of the fêtes in honour of Christopher Columbus, next year.

IN America, as well as in Europe, the fourth centenary is to be held in honour of the great discoverer. An Italian composer in New York, Signor Carlo Brizzi, is already at work upon the score of a "grand lyrical drama," "Cristoforo Colombo," which he hopes to have performed next year.

TERESINA TUA, now the Countess Franchi Vernay della Valletta, made her first public appearance since her marriage, in Rome, at a concert given there lately for benevolent purposes.

THE announcement of the death of the Marquis Giuliano Capricana del Grillo, the husband of the great tragedian, Adelaide Ristori, was a mistake. It was his brother, Luigi Capricana, who died.

MADAME JOSÉPHINE DE RESZKE, sister of the well-known artists of that name, and wife of the Baron de Kronenberg, died suddenly at Warsaw, in February. She was, before her marriage, a distinguished vocalist at the Paris Opéra, and had appeared with great success in many important parts. She it was who created the part of Sita in "Le Roi de Lahore," and she retired from the stage very soon afterwards, on the occasion of her marriage.

THE sudden death is also announced of M. Jules de Swert, the celebrated Belgian violoncellist and composer. Born at Louvain on the 15th August 1843, de Swert was one of the most distinguished pupils of Servais at Brussels, where he took the first prize in 1858. He made several successful concert tours, acquiring a great reputation as a player. In 1865 he was appointed Concertmeister at Düsseldorf, and afterwards filled honourable positions at Weimar and Berlin. In 1877 he gave up his connection with the Berlin Conservatorium, and has since undertaken various artistic tours. He lived for some time at Wiesbaden, then at Leipzig, and, at the time of his death, was director of the Academy of Music at Ostend. He has left numerous compositions for the cello, among them two concertos, as well as a lyrical drama, "Die Albigenser," produced at Wiesbaden in 1878, and very well received.

AN old pianoforte-tuner, named Bonardin, died lately in Paris, whose boast it was to have tuned Beethoven's pianos for years.

THE death-list for this month is sadly long. On it are the names of the Italian singer Rita Gabussi, sister of Gabussi, the Italian Schubert, as he is called; of an old tenor, Gaetano Pardini, who died at Florence at the age of eighty-two; of Julius Sulzer, who wrote so many works for the Burgtheater of Vienna where he was *chef-d'orchestre*; of Giulio Roberti, the distinguished Italian composer; and, lastly, of Louis Antoine Vidal, the celebrated writer of a *History of Stringed Instruments and of Players upon the same*—a most valuable work.

THE Beethoven Museum in Bonn, says *La Minstrel*, has just received a precious relic—the portrait of the Countess Theresa of Brunswick, the young girl whom Beethoven loved, and to whom he was to have been married. This portrait was found in Beethoven's desk, along with a lock of hair and a packet of letters addressed by the master to his betrothed, who was so long supposed to have been the Countess Guicciardi. M. Hellmesberger, who received this treasure from Beethoven's heirs, has just given it to the Bonn Museum.

AT one of the Berlin Philharmonic Society's concerts lately, an early work of Joachim's was performed—an Overture to Henry IV., the peculiarity of which is that it shows the great difference between the past and present leanings and convictions of the great violinist. The influence of Wagner is said to be clearly seen in this overture, written at a time when Joachim was a great admirer of the master whom now he regards with such very different eyes.

IN honour of the hundredth anniversary of the birth of Meyerbeer, in September next, the following operas are to be performed at the Berlin Opera House early next season:—"Les Huguenots," "Le Prophète," "L'Etoile du Nord," "Dinorah," and "L'Africaine."

A FRENCH journal draws attention to the number of nationalities represented in the Carl Rosa English Opera Company. From America come the Misses Fabris, De Lusian, Sanders, and Dickerson; from France, Mesdames Marie Rose and Lablache; from Australia, Miss Amy Sherwin; from Russia, the basso Abramoff; from Roumania, M. Dimitresco; from Italy, Signori Rancio and Montegriffo; from Ireland, Messrs. M'Guckin and Leslie Crotty; from Germany, Herr Max Eugène; while England supplies only three artists—Madame Burns and Messrs.



Marsh and Celli. The little notice ends by saying that, properly speaking, this might be called the Tower of Babel Opera Company!

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TWO young girls—Mlles. Emilie and Marguerite Nardin, daughters of the celebrated French tenor—have been making quite a sensation in Paris by their beautiful singing. Their ages are seventeen and twelve. Massenet is said to be writing a part specially for "la petite Nardin."

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AT a late Chatelet concert, a novelty was presented in the shape of an orchestral arrangement of Schumann's "Scenes of Childhood," by Benjamin Godard.

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THERE will shortly be produced, at the Copenhagen Theatre Royal, a new opera, "La Sorcière," by a little-known composer, Herr Enna. Svendsen is said to take a great interest in this young musician's work, and compares its instrumentation with that of Wagner's masterpieces.

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THE AGE OF GERMAN TENORS.—The oldest living German tenor is Theodore Wachtel, who was born sixty-eight years ago. Albert Niemann celebrated his sixtieth birthday on January 15, and on that occasion he sang for the last time at Hanover, where he first made the impression that secured his appointment at the Berlin Opera. He intends to write his reminiscences of Wagner, now that he has more leisure. The famous tenor Tichatschek sang till his sixty-fifth year, and in general it will be found, contrary to the prevalent opinion, that German vocalists singing German music retain their voices longer than Italian vocalists singing Italian music.—*Evening Post.*

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A CURIOUS revival of an old but very bad custom is about to be tried in Paris. A new version of "Faust," the libretto by Mr. Silvestre, will be set to music by no fewer than five *prix de Rome*. The first act will be entrusted to Mr. Samuel Rousseau, the second to Mr. Pierné, the third to Mr. Marty, the fourth to Mr. Hue, and the fifth to Mr. Paul Vidal. This promises to provide a thoroughly satisfactory mixture of styles, at any rate.

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IN consequence of the shock occasioned by the news of the sudden death of their sister, the MM. de Reszké have obtained a release from the remainder of their engagement at St. Petersburg.

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TERESA CARREÑO, has had an overwhelming success at St. Petersburg, Russia. Carreño's whole foreign tour has been most flattering, but it culminated in the Russian capital, where she played to enthusiastic audiences, among other things, the Grieg concerto. She spent much time with Rubinstein, dining with him and playing for him. Carreño has had so many tempting offers that she will in all probability remain abroad another season.

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A NEW composer of Greek nationality has made a stir with a grand opera accepted for performance by the Imperial Russian Opera House at St. Petersburg: The title of the new work is "The Empress of the Balkans," and the libretto is said to be from the pen of the Prince of Montenegro.

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THERE will be an exceptional attraction this year for pilgrims to the Wagner Festival at Bayreuth. The performance of "Tannhäuser" is to be enlivened by one of the best dancers at present on the Continental stage—Signora Virginia Zucchi. Her *tours de force* are unrivalled. A few years ago she took the hypercritical audience of the Vienna Court Opera by storm. Zucchi recalls, in many respects, Mdle. Sangalli, of the Paris Grand Opera, but surpasses the latter in grace and lightness of step.

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A CONGRESS is to be held this year at Milan, under the protectorate of the Pope, for the purpose of considering the present state of music in connection with the Roman Catholic Church.

THE Danish Government, in recognition of the great services to art of the late Niels W. Gade, has just allowed a pension to the composer's widow, which puts her out of cares for the wants of existence for the rest of her life.

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PROFESSOR MAGNUS BOEHME of Dresden, has been commissioned by the German Government to continue the editing of the highly interesting collection of old German Volkslieder, issued by the late Ludwig Erk, under the title of "Deutscher Liederhort." Messrs. Breitkopf & Härtel will be the publishers.

## Music in Torquay.

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ON Saturday, March 14th, a concert, under the direction of Mr. C. Heavyside, was given at the Bath Saloons, the chief feature of interest being the performance by Mrs. Mansfield and Orlando A. Mansfield, Mus. Doc., T.C.T., K.C.O., of Duets for two Pianos, selected from the compositions of Mozart, C. Potter, C. E. Stephens, etc. Violin solos by Grieg and Gade were contributed by Mr. J. Sparke. The vocalists were Miss Adeline Gregory and Mr. C. Nuttall.

## Music in North Staffordshire.

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THE sixth popular concert of the present series took place at the Victoria Hall, Hanley, on 2nd March. The programme was provided by the Stoke-upon-Trent Philharmonic Society, and consisted entirely of excerpts from the works of Mendelssohn. The solos were taken by members of the Society, and the accompaniments were played by the band which has been formed in connection therewith. The choruses were sung excellently, some of the solos indifferently, and some in good style; especially the one set down to Miss Godfrey, a young lady who should acquire a more than local reputation in the future. The band made, on the whole, a somewhat poor display, doubtless due in some measure to insufficient practice. There is no reason, however, why a marked improvement should not be made before the next concert the Society gives, if the members can be induced to attend the rehearsals regularly. Dr. Heap was the conductor.

At the Hanley Theatre Royal music-lovers of the district have had the felicity of hearing the well-known comic operas, "Paul Jones" and "La Cigale," both of which drew full houses—the former by good acting, and the latter by judicious puffing. These productions are fair specimens of the usual combination of stage display, farcical "business," and fifth-rate music, which, since the decay of the old stock companies, metropolitan managers have been in the habit of cramming down the throats of provincial audiences. Why, also, it should be considered necessary to import comic operas from France, what time native composers are wasting their sweetness on sentimental ballads and doleful cantatas, is more than any ordinary being can fathom.

The course of lectures on "English Music," delivered at Newcastle-under-Lyme, by Mr. H. S. Cooper, M.A., have been most interesting and instructive, and have been well attended.

The seventh (and last) popular concert of the season took place, on the 16th ult., in the Victoria Hall, and consisted of operatic selections by Mr. Joseph Cantor's "Gems of the Opera" Company. A pleasing and popular programme was heartily enjoyed by a crowded audience.

The series of concerts thus concluded have been unusually well attended. Their institution has been due to the liberality of Mr. G. Meakin, who (as concerts in the Victoria Hall cannot be made to pay expenses) promised to make up the usual deficit occasioned thereby.

## Accidentals.

—:o:—

AT the Royal Court Theatre, Liverpool, has just been placed a marble bust of the late Mr. Carl Rosa on a polished granite pedestal. The bust is from the studio of Mr. Walter Merrett, and was erected at the cost of the opera company which goes by the late composer's name. Before the bust was placed in position in the specially-constructed niche, there was an unveiling ceremony on the stage in presence of a crowded audience. Mr. Barton M'Guckin, as chairman of the memorial committee, explained the circumstances, and said that there were now about 100 members, while the fund reached about £1000. Sir David Radcliffe unveiled the bust, after delivering a short speech eulogistic of the private and professional character of Mr. Rosa. Among the spectators of the ceremony were the mother, widow, and three children of Mr. Rosa.

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ALBANI has been giving some of her ideas as to the diet of singers. In her opinion they should adopt a very simple but strengthening *regime*. She herself never drinks tea, although not objecting to coffee in moderation. Temperate as her bill of fare is, it is hardly so abstemious as that of Patti, who, even in her holidays, permits herself no indulgence. On singing days she dines at three o'clock on steak with potatoes, and always roasted apples, which she thinks the best possible food for the voice. She has changed her ideas about seltzer water, never requiring it now, although formerly a siphon was always in her dressing-room.

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MESSRS. BOOSEY'S London Ballad Concert Party, consisting of the following artists:—Mesdames Mary Davies, Antoinette Sterling, Alice Gomez, and Nettie Carpenter; Messrs. Charles Chille, Maybrick, and Sydney Naylor, will begin a tour of the provinces early in October, under the direction of Mr. Vert.

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AT Cambridge the public performance of the degree exercise has for some time past been optional, and most of those who have taken the degree have, doubtless, availed themselves of a discretion which enables them to escape considerable expense. At London and Durham the exercise performance is likewise optional. Indeed, Oxford is now the only university which compels its successful candidates to pay the £100 and upwards necessary for the exercise concert. Even at Oxford there is a party who would desire the abolition of the performance, and strong pressure is being brought to bear upon those responsible to abandon it altogether.

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MRS. GEORGINA BURNS, who brought up a suit for damages against Gounod, has lost her action for £1000 for alleged libel contained in a criticism in the *Scottish Leader*. Lord Stormonth Darling held that everybody had a right to criticise a public performance favourably or unfavourably, so long as the criticism was not merely abuse or invective.

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MR. JOHN THOMAS, the Queen's harpist, has received from the Queen of Roumania, through the ambassador in this country, a pin bearing the initials of "Carmen Sylva," and surmounted by a crown, the whole being set in diamonds. Mr. Thomas had the honour of playing several times before Her Majesty during her recent visit to North Wales.



THE practice of delivering lectures upon musical subjects has lately taken a fresh start, thanks, no doubt, mainly to the ability of those engaged in the task. Dr. Hubert Parry, particularly in his discourses to the students at the Royal College of Music, and as Chorus at Oxford, and Professor Bridge at Gresham College, have both written lectures, which are alike interesting and useful. At Oxford a complete course of lectures has this term been organised, under the direction of Sir John Stainer, Professor of Music at the University. He himself will only deliver one of these discourses, the subject chosen being the "Origin and development of Ground Bass." Dr. Hubert Parry will, however, give three on the "Beginnings of the Opera and Oratorio;" Dr. Mee will lecture on "Counterpoint;" Dr. Harford Lloyd on "Composition;" Dr. Roberts on "Harmony;" Mr. Hadow on "Musical Dictation;" and Mr. Sedley Taylor on the "Technique of Pianoforte Playing."

MR. FELIX LAMOND, formerly assistant organist at Salisbury, and organist at York Minster, has been appointed organist at the Women's College at Baltimore. He is Scotch by birth, was a pupil of Dr. W. H. Monk and Raff, and was also at one time accompanist at the Trocadero Concerts, Paris.

THE poem of "Eden," to which Professor Stanford has set music for performance at the Birmingham Festival in October next, will be separately published in May. Great things are said of the "book," which has certainly inspired confidence in those most interested, or it would not be submitted to criticism apart from its musical dress. Professor Stanford completed his Edenic labours some time ago, and the choruses, it is said, are in rehearsal.

CANON SCOTT HOLLAND's biography of Otto Goldschmidt is just published by Mr. John Murray. It is called *Jenny Lind the Artist*. The materials were supplied by her husband, and include many diaries, letters, etc. Mr. Rockstro, author of the *General History of Music*, has dealt with what may be called the purely musical part of the book, the Canon having mistrusted his own technical knowledge.

THE violinist Jeanne Franko has an artistic treasure which she values highly. "I take almost as much pride," she says, "in my autograph album as I do in my violin. On its pages you can find the scratch of Wieniawski, Remenyi, Patti, Nilsson, Rubinstein, Esipoff, Hoffman, Thomas, Damrosch, Seidl, and Joseffy. Most of these musical geniuses do not write a good hand. One of the wittiest things in the book is the autograph, 'I wasn't born, I was quarried. Henry Adonis Dixey.' When I asked Patti for her autograph she wrote on the last page, 'Last, but not least, Adelina Patti.' When, later, I asked Nilsson for her signature, she noticed Patti's signature, and wrote on the inside cover of the book, 'Last—Christine Nilsson.'"

THE annual festival of the Royal Society of Musicians will take place at the Hôtel Métropole on 29th April. The chairman will be the Earl of Lathom.

THIS Society of Musicians has just suffered a disappointment. It was an open secret that the late Mr. Molinieux, who had already given £3310 to the society, intended to make another donation of £2000 at the approaching festival. He referred to that purpose without concealment, and had asked a gentleman who assisted him in his correspondence to prepare a letter announcing the gift. Unhappily, sudden illness and death intervened, and the society is the poorer by the very considerable measure of Mr. Molinieux's intended generosity. Its surviving friends should make a special effort in April and protest in the most practical manner against a blunder of fate.

THE London branch of the Wagner Society has published its report and balance-sheet for 1890, and therefrom we gather the following facts: Assuming that each member paid up his subscription, the branch now consists of 231 persons; the receipts of

the year, including a balance of £8 from 1889, were £318, 18s. 10d., and the disbursements £300, 6s. 1d., leaving £18, 12s. 9d. in hand. The branch may be congratulated in that the proverbial and inexpensive "upper room" will still accommodate its members, and also upon cutting its coat according to the cloth—an operation which, however prudent, has no precedent in the conduct of the "Meister." Arrangements for the coming season, as far as announced, are marked by extreme simplicity. It is intended again to subsidise one of the Richter concerts, at which, of course, only the "Meister's" music will be heard, and to hold the annual conversazione.

THERE is a story to the effect that Joachim the great violinist is about to retire from professional life in consequence of his fingers having grown too flat to permit of his playing his beloved instrument. The Joachimites are greatly distressed accordingly. There is but one great violinist to-day who could fully supply Joachim's place should he retire; and that is Wilhelm, who is technically and physically the greatest violinist that has yet appeared in the classical field of music. His wonderful and perfect execution enables him to play works of the greatest difficulty with consummate ease; his tone is of the largest and most musical kind, and he plays all schools with equal intelligence, power and brilliancy. As he is not dependent upon his professional labour for an income, the world hears him play but little.

VON WEBER was a devout Roman Catholic. In his sleeping apartments, near his bed, always hung a crucifix and several images of saints. An intimate friend says of him: "he often went on his knees in front of his conductor's desk during High Mass, and kept the hearers waiting; yet they willingly waited; for they knew Von Weber was in prayer." The same authority was a frequent visitor at Weber's house, while the composer was busy with his "Der Freischütz" (called at that time "The Hunter's Bride"), so also were Fr. Kind, author of the weird and beautiful libretto, and Ludwig Tick, all of whom often gathered at Weber's tea-table, where they were most welcome. On one occasion the composer asked them whether Agatha was to fall a victim at the conclusion of the drama. The friends decided in favour of a tragic issue and Agatha's death. Weber did not agree with them, as their idea was not in harmony with his religious sentiments, and he accordingly adopted the conclusion of the opera as now printed and performed; maintaining against the views of his friends, that a tragic end would violate the feelings of the audience, and leave them without a sense of consolation.

THE present is of change in the little domain of London musical journals. We have recently had to record the decease of the *Musical World*, and now it is reported that the editor (Dr. Turpin) and principal contributors of the *Musical Standard* have seceded from that journal, intending to establish one of their own. Current rumour has it that the new editor of the *Musical Standard* will be Mr. Percy M. Betts.

WIND CHAMBER MUSIC SOCIETY.—At the fourth of the Society's concerts, given last month at the Royal Academy of Music, the extremely clever flute player, Mr. Frederic Griffiths, made a most successful first appearance in connection with this scheme. His tone is very beautiful, and his execution leaves nothing to desire. He is a pupil of the late M. Svendsen, and subsequently of M. Taffanel.

WE regret to learn that Mr. Barnby has had to be ordered to the South of France by his medical adviser, Sir Richard Quain, and that he will be absent about six weeks. He takes with him the best wishes of his musical fellow-countrymen for a speedy restoration to health. In his absence the concerts of the Royal Choral Society will be conducted by Dr. Mackenzie.

THE announcement that an offer has been made to Brahms to compose an oratorio or some other choral work expressly for the Leeds Festival of next year, is undoubtedly true. But it should be recollected that more than once already has Brahms been invited to compose for England, though without success. The disdain of the greatest of living German composers for this "unmusical nation" is so far complete, that when the University of Cambridge offered him the degree *honoris causa* of Doctor of Music, he had not even the politeness to reply. Whether the Leeds Festival Committee will be more successful remains to be seen, and the best hopes of music lovers will certainly be with them. A new choral work by Brahms, of the dimensions of the German "Requiem," would be as big a Festival novelty as we have had for many years.

MR. SIMS REEVES's final appearance in public is fixed for May 11, at the Albert Hall. On this occasion Madame Christine Nilsson will emerge from her retirement and take part in the concert, which will be under the direction of Mr. Ambrose Austin.

MR. AUGUSTUS HARRIS is contemplating the production of Mascagni's successful opera, "Cavalleria Rusticana," at Covent Garden. The opera season, which will commence on April 6, promises to be the longest since 1874, when Mr. Mapleson was in possession of Drury Lane.

MR. GEORGE GROSSMITH has been drawing crowds in the West of England, where the public seem to have an extraordinary appreciation of his mirth-provoking powers. At Plymouth, after one of his performances, the Duke of Edinburgh visited him in his private room at the hotel to express the pleasure which His Royal Highness and the Duchess had derived from the recital.

THE DUKE OF WESTMINSTER, the president, has obtained the consent of the Queen, the Prince and Princess of Wales, the Duke and Duchess of Edinburgh, and the Duke and Duchess of Connaught, to become patrons of the Birmingham Musical Festival to be held in October next.

A CONCERT was given on Friday, March 13, at the Paddington Baths, on behalf of the London Flower Girls' Guild. The promoters took care to ensure a genuine musical treat for their expected large audience. Among the artists were Mesdames Nordica, Liza Lehmann, Damian, and Ethel Sharp (pianist); Messrs. W. Nicholl, Oswald, Franklin Taylor, and Wiener (violin).

THIS is the year of the Triennial Musical Festival at Chester, which will take place in the Cathedral on July 22 and two following days. Not yet does the Festival aspire to the full-blown dignity of a four days' celebration. Perhaps it never will; and, after all, there is no virtue in the number four. The general arrangements remain unaltered, but there is an important personal change in the substitution of Dr. J. C. Bridge (who is also conductor) and Precentor Harold C. Wright as honorary secretaries in place of Precentor Stewart.

THE programme of the "music meeting" includes special services in the nave on Sunday, July 19, at one of which the "Hymn of Praise" will be performed. Monday and Tuesday are given up to rehearsals, the public proceedings being resumed on Wednesday morning with Mendelssohn's "St. Paul." The arrangements for Thursday morning include Dvorák's "Stabat Mater," which now deservedly ranks as a classic; the second part of Berlioz's "Childhood of Christ," Saint-Saëns' "Psalm XIX," and Handel's Concertante for two violins and violoncello, with orchestral accompaniment. To most amateurs the last-named will be a novelty. It was written in 1736, and, six years later, published by Walsh in a collection entitled "Select Harmony."



## Farewell Dinner to Sir Charles Hallé.

THE sixth annual celebration of the Westminster Orchestral Society, which was held in the Venetian Chamber of the Holborn Restaurant on Saturday evening, March 14, was taken as an opportunity of giving a farewell dinner to Sir Charles Hallé before his departure for Australia, where he proposes, with an energy rare in men of his age—for he was born in 1819—to give a series of forty concerts. Prominent at all times in promoting the diffusion of a taste for classical music, Sir Charles has helped and encouraged the Westminster Society from the outset, and it was but fitting that the Society should offer him some mark of their respect. General Charles A. Sim, the present chairman, presided, and Mr. F. Rose and the Venerable the Archdeacon of London were present in the capacity of past chairmen.

The CHAIRMAN, who, before entering upon the career of Sir Charles Hallé, read letters of regret from the Duke of Westminster, the Baroness Burdett Coutts, and Mr. W. H. Smith. He then sketched briefly the career of the distinguished musician. There were three periods in that career to which he desired to call attention. When Sir Charles, then Herr Hallé, left Darmstadt for Paris in 1836, he was described by Berlioz, in a letter to Liszt, as a young German pianist who played beautifully, in the manner of Liszt, divining music before he had read it. Even at that early date their guest had taken that place in the musical world which belonged to him as of right. The second period came when M. Hallé left Paris in 1848 by reason of the Revolution, but by that time his abilities were known so well that a post in the Diplomatic Service was offered to him. They ought to be lastingly grateful that the proffered honour was declined, although it was, no doubt, true that the man capable of rising to eminence in one walk of life was equally certain to rise in another. From that date Mr. Hallé had made England his home, doing more than any living musician for music in this country, and receiving the well-merited reward of his services in the form of a knighthood conferred upon him in the jubilee year, which might be regarded as the beginning of the third period of his career. He was sure that all present would unite in wishing success to their distinguished guest in his tour, and he would take the opportunity of saying that, while the rest of mankind were talking of Imperial federation, Imperial federation was a real and existing thing in the musical world.

SIR CHARLES HALLÉ, in expressing his thanks, said that many fine things had been spoken of him, and he should be glad to believe them all, but he put them all down to kindness, and would not go too deeply into the merits of the case. Men had spoken of him for fifty years, and that always with kindness. Certainly since he came to England in 1848 there had been great national progress in musical matters, and he would illustrate that progress by anecdotes. When first he came, a Minister of State, to whom he had an introductory letter, had said to him, "Would you kindly say in whose style you play?" The question was embarrassing, but the Minister had helped him by adding, "It is not the style of Dreychock, is it?" Now, Dreychock was a celebrated pianist of those days, and he had felt no difficulty in answering in the negative. "Ah!" said the Minister, "I am glad, because he plays too loud; he interferes with the conversation of the ladies." There were not many ladies who talked during the performance of music now, and he hoped the few who did would soon become extinct. He remembered, too, holding an argument concerning the alleged superiority of the flute over the piano, which had been clenched by his opponent's saying, "But the flute is carried about so much more easily than the piano." Well, he must confess that the house of Broadwood, with all its ingenuity, had not succeeded in inventing a telescopic piano which could be carried in the coat-pocket. The flute had been a very fashionable instrument in its day; thus the Orchestral Society, inaugurated in Manchester in 1776, had consisted of twenty-six members, all playing the flute. A concert of twenty-six flutes was a thing he would not attempt to realise even in fancy. Now, to illustrate the progress of musical taste, he would mention that not long ago in a remote town in Yorkshire—Dewsbury was in Yorkshire, he believed—he was on tour with a company, and what they called a "stiff" programme was announced. But all the music was lost on the journey. The calamity became known to the audience, and various individuals disappeared only to return with this or that score from their private stock, so that, before the evening ended, the entire programme had been carried out, although he would venture to say

that it comprised a collection which could not be bought at any single music shop in London. He thanked them most sincerely for their kindness.

Messrs. Broadwood are shipping two specially constructed and very fine concert grands, in charge of one of their best tuners, for Sir Charles Hallé's use.

## Music in Sheffield.

AMONGST the annual musical fixtures the visit of Sir Charles Hallé is one of the most pleasurable, on account of the unvarying excellence of the programme, and of the artistes who take part in the concerts. The concert in the Albert Hall on 17th March was well attended. Originally Lady Hallé was announced to appear with Sir Charles, but owing to her indisposition the following artistes assisted:—Mr. W. Hess, solo violin; Mr. Speelman, viola; Mr. Hoffmann, double bass; Mr. Brossa, flute; Mr. Reynolds, oboe; Mr. Carl Fuchs, violoncello; Mr. Paersch, horn. Miss Alice Gomez was the vocalist, and Mr. J. W. Phillips was the accompanist. The following programme was executed:—

- Trio, Pianoforte, Violin, and Horn (in E flat), *Brahms*.  
Andante—Scherzo, Allegro—Largo e mesto—Allegro.  
Sir Charles Hallé, Mr. W. Hess, and Mr. Paersch.  
Song, "The Enchantress," *Hatton*.  
Miss Alice Gomez.  
Solo Violoncello, (a) "Dreamlands," *Schumann*.  
(b) Mazurka (in G minor), *Popper*.  
Mr. Carl Fuchs.  
Song, "Love me, Sweet, with all thou art," *M. V. White*.  
Miss Alice Gomez.  
Solo Pianoforte, (a) Berceuse (in D flat), *Chopin*.  
(b) Third Scherzo (in C sharp minor).  
Sir Charles Hallé.  
Solo Violin, Rondo, Capriccioso, *Saint-Saëns*.  
Mr. W. Hess.  
New Song, "Winter," *A. S. Gatty*.  
Miss Alice Gomez.  
Septet (in D minor)—Pianoforte, Flute, Oboe,  
Viola, Horn, Violoncello, and Contra Bass, *Hummel*.  
Allegro con brio—Scherzo—Allegro vivace—Andante con  
variazione—Finale—Allegro molto.  
Sir Charles Hallé, Mr. Brossa, Mr. Reynolds, Mr. Speelman,  
Mr. Paersch, Mr. Fuchs, and Mr. Hoffmann.

In the fine opening trio the most striking feature was the admirable horn playing of Mr. Paersch, the extensive range of the instrument, as demonstrated by the performer, creating no small surprise amongst those to whom the horn was not familiar. The performance of the allegro was particularly fine. Miss Gomez so far pleased the audience as to win an encore for her first song. She responded with "Call'er Herrin", which she sang with great taste. Mr. Fuchs was highly successful in his two solos, the Mazurka gaining so much favour that he had to reappear and play a serenade-like unaccompanied study as an encore. Mr. W. Hess strengthened the favourable impression his previous performances made by his masterly rendering of the Rondo, in which he displayed uncommon technique. He was unmistakably encored, and favoured his hearers with Bach's unaccompanied Gavotte, from the Suite in E. The performance of Hummel's septet will be remembered for a long time by those who have the faculty of distinguishing and enjoying tone colour, joined to brilliant pianoforte playing. The opening *allegro con brio* was noticeable for its responsive passages between the different instruments, the oboe and horn claiming the principal attention. In the Scherzo the wealth of arpeggio accompaniment in the pianoforte stood out in bold contrast to the legato themes in the other instruments. The sweet melody of the Andante, the delicate tints of the flute and oboe, the brilliant variation in the pianoforte, and the final announcement of the theme by the horn were all matters of delight. In the Finale the bold entry of the viola, the response by the oboe, and the charming treatment of the second theme by the cello, were some of the features which signalled the closing movement of Hummel's greatest composition, the whole of which was listened to with rapt attention and pleasure. It only remains to be said that Mr. Phillips accompanied the cello solos and the songs in his usual praiseworthy manner.

## Patents.

THIS list is specially compiled for the *Magazine of Music* by Messrs. Rayner & Cassell, patent agents, 37 Chancery Lane, London, W.C., from whom information relating to patents may be had gratuitously.

- 2,317. A new system of sound-boards for great organs without registers. Edward Genzel, 61 Rue Daguerre, Montrouge, Paris. Feb. 9th.
- 2,347. An instrument for clearing key-barrels. John Henry Montague, 41 South Street, Finsbury. Feb. 9th.
- 2,727. Improvements in flute and flageolet whistles. Frederick Seaman, 53 Chancery Lane, London. Feb. 14th.
- 2,910. Improvements in and applicable to mouth harmonicas or mouth organs, accordions, and other like free reed instruments. Otto Hermann Hoerter, 4 South Street, Finsbury. (C. F. Doerfel, Steinfelser, & Co., Germany.) Feb. 17th.
- 3,050. A banjo attachment for pianofortes. John Tyler, 28 Southampton Buildings, London. Feb. 19th.
- 3,134. An improved damper register for accordions and similar musical instruments. Wilhelm Zielke, Temple Chambers, London. Feb. 20th.
- 3,150. Improvements in musical instruments specially applicable for performances on theatre stages, concert platforms, and the like. Thomas Giles and Albert Giles, known as Brothers Gilleno, 76 Chancery Lane, London. Feb. 20th.
- 3,384. A music receptacle piano. Edward Peter Hutchinson, 147 Richmond Road, Hackney. Feb. 24th.
- 3,633. Musical instrument for children. Georg Fischer, 44 Chancery Lane, London. Feb. 28th.
- 3,686. Improvements in clarionets, flutes, and the like. James Clinton, 151 Strand, London. Feb. 28th.
- 3,847. Improvements in transposing keyboards for musical instruments. James Merrill Gilbert, 53 Chancery Lane. March 3rd.
- 4,033. Improvements in music stools. John Wm. Butterworth, Commercial Street, Halifax. March 6th.

### SPECIFICATIONS PUBLISHED.

- 6,206. Edwards, tuning pegs for stringed instruments, 1890.
- 2,861. M'Donald, teaching children music, 1890.
- 2,815. Harris, music and reading desks, 1890.
- 19,818. Thompson (Congdon), tuning musical instruments, 1890.

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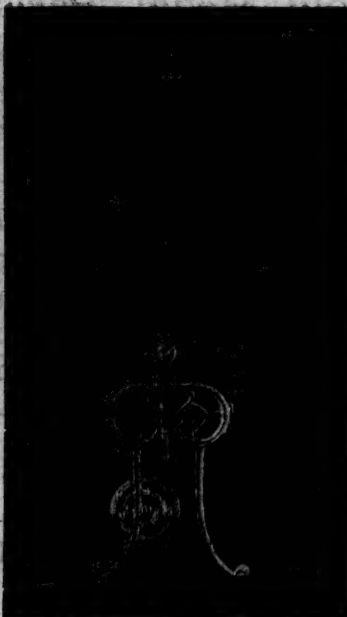
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Magazine of Music Supplement, April 1891.

# Ere Daylight Dawns.

Words and Music  
by

MARIE TRANNACK.

## A Vesper Prayer.

Words by

MRS G. F. TWIST

Music by

A. Herbert Brewer.



London.

MAGAZINE OF MUSIC OFFICE.  
ST. MARTIN'S HOUSE, LUDGATE HILL. E.C.



# "ERE DAYLIGHT DAWNS."

Words and Music by  
MARIE TRANNACK.

*Allegro ma grazioso.*

VOICE.

PIANO.

The first system of the musical score. The voice part begins with a whole rest, followed by a half note G4. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. The tempo is marked *Allegro ma grazioso*. The key signature has one flat (B-flat). The time signature is common time (C). The piano part includes a first ending bracket over the final two measures.

The second system of the musical score. The voice part has the lyrics: "see you pret-ty warb-ler Up in yon-der tree. Sing-ing so sweet-ly, so glad-ly to me". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The tempo is marked *rit.* (ritardando). The key signature has one flat (B-flat). The time signature is common time (C).

The third system of the musical score. The voice part has the lyrics: "Tell me litt-le bir-die: Is life for you so sweet That day-break, with song, you so". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The tempo is marked *a tempo*. The key signature has one flat (B-flat). The time signature is common time (C).

The fourth system of the musical score. The voice part has the lyrics: "glad-ly — greet? For as your wild, your sweet notes fall-". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The tempo is marked *leggiere*. The key signature has one flat (B-flat). The time signature is common time (C).

on my ra - vished ear, You seem to be Heav'n's mes - sen -

*Tempo di Valse.*

ger. Your song says e - ver to me: "Soon bright - er

days will be, Win - - ter has pass'd Win -

ter has pass'd, a - like, for you and me

for you for you and



*Tempo primo.*

me!"

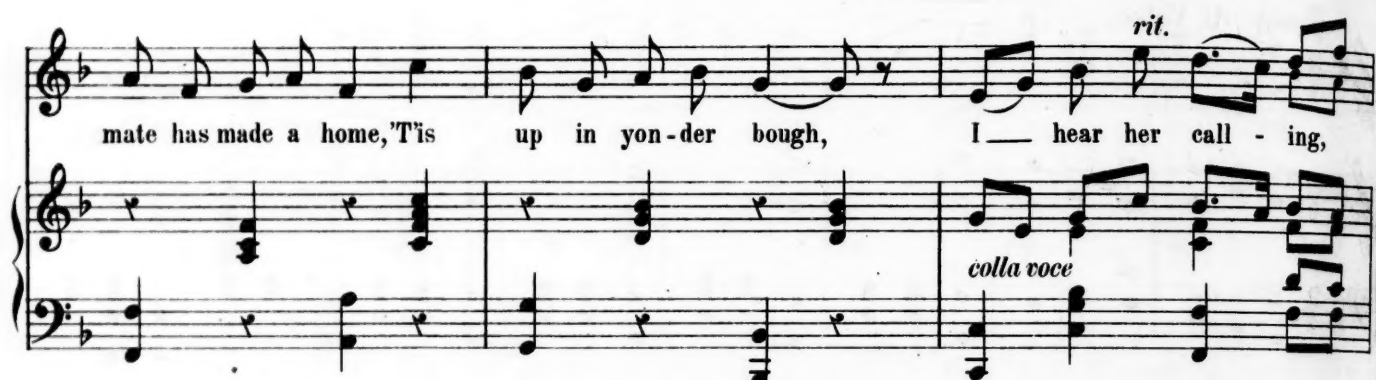
Your



mate has made a home, 'Tis up in yon-der bough, I — hear her call - ing,

*rit.*

*colla voce*



*a tempo*

Stay no lon-ger now. Once more sweet bir-die sing, When day-light dawns a-gain. Ere



night comes on, you'll sing, sing for me — in vain!

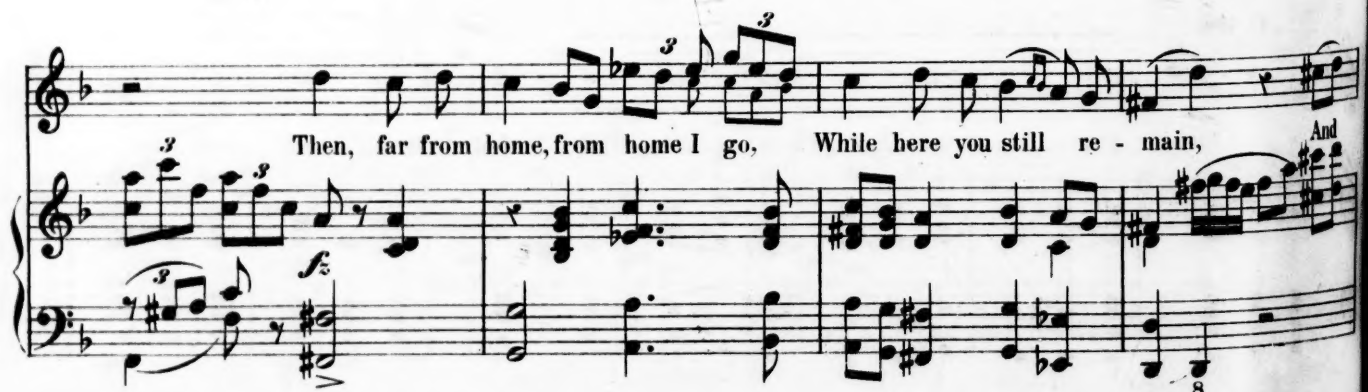
*rit.*

*tr.*

*colla voce*



Then, far from home, from home I go, While here you still re - main, And



*Tempo di Valse.*

years must pass' ere I re - turn a - - gain! Sing

bir - die sing sing for me, Your bright - est sweet - est lay

To cheer me \_\_\_\_\_ to cheer me, When

I am far a - - way sing on \_\_\_\_\_

*Tempo primo.*

And sing on, sing on.



## A VESPER PRAYER.

WORDS BY  
M<sup>RS</sup> G. F. TWIST.MUSIC BY  
A. HERBERT BREWER.

Andante religioso.

VOICE.

ORGAN  
or  
HARMONIUM.

The musical score is written for voice and organ/harmonium. The tempo is marked 'Andante religioso.' The key signature has one sharp (F#), and the time signature is common time (C). The organ part begins with a melody in the right hand and a bass line in the left hand, marked 'mf 8ft tone.' and 'add 4ft.' with a 'cresc.' marking. The voice part enters with a long note, followed by the lyrics: 'With pal-lid cheeks and weary eyes, She murmur'd neather breath: Oh spare my dear one, Lord, for me, From the chill hand of death. From the chill hand of death. To Thee I con-se - crate this life, And all I hold most dear; Oh pour in - to my'. The organ part continues with a melody in the right hand and a bass line in the left hand, marked 'dim.' and 'mp'. The voice part continues with the lyrics: 'death. To Thee I con-se - crate this life, And all I hold most dear; Oh pour in - to my'. The organ part continues with a melody in the right hand and a bass line in the left hand, marked 'mf'.

*mf* 8ft tone. *add 4ft.* *cresc.*

*mp*

With pal-lid cheeks and weary eyes, She murmur'd neather

breath: Oh spare my dear one, Lord, for me, From the chill hand of death. From the chill hand of

death. To Thee I con-se - crate this life, And all I hold most dear; Oh pour in - to my

*mf*

*rall.* heart Thy peace That cast-eth out all fear. *p a tempo* Hear my prayer,

*rall.* *a tempo*

*cresc.* how I cry to Thee, Per - chance Thoult hear And calm my fear And spare my love to

*cresc.* *mf*

me. Per-chance Thoult hear And calm my fear And spare my love to me, my love to

*dim.*

*dolce* me. Take not Thy last best gift from me, His

*dim.*

*appassionata* love from Hea - ven giv'n, My breaking heart in pi - ty see With anguish al - most riv'n, with *dim.*



*mf*  
an - guish al - most riv'n. To - ge - ther let us walk this life If such be Thy good - will, To -

*rall.* *p a tempo*  
ge - ther face the toil and strife That ev - 'ry life must fill. Hear my

*rall.* *a tempo*

*cresc.*  
prayer, How I cry to Thee, Per - chance Thou'lt hear And

*cresc.* *mf*

*f*  
calm my fear, And spare my love to me, Per - chance Thou'lt hear And calm my fear And

*mf*

*dim.* *p*  
spare my love to me, my love to me, my love to me.

*dim.*

# MAGAZINE OF MUSIC.

The British and Colonial Music Trade Journal

VOL. 8.

MAY, 1891.

No. 5.

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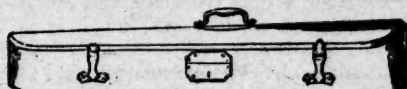


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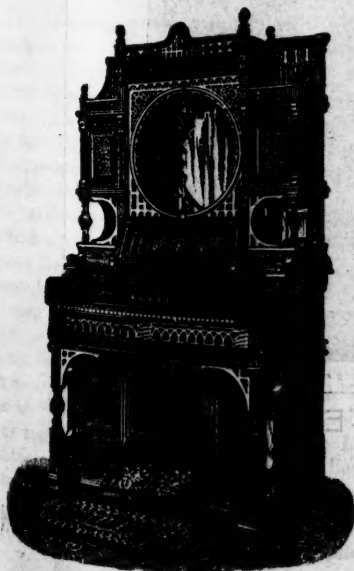


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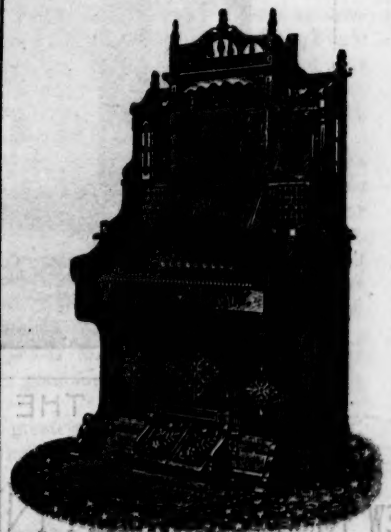
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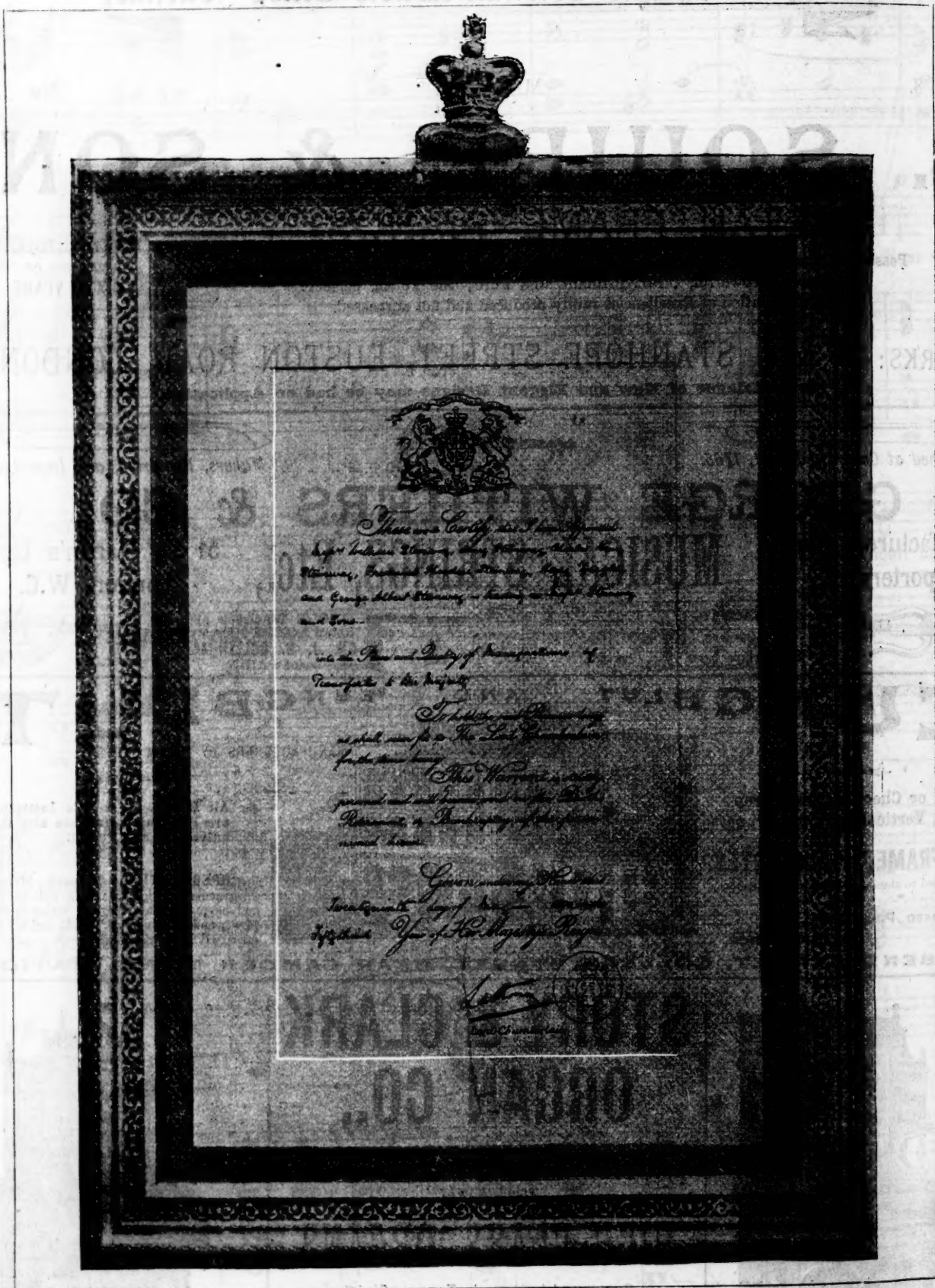
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